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No 7

KUNKEL'S

# MUSICAL REVIEW.

MAY, 1882.

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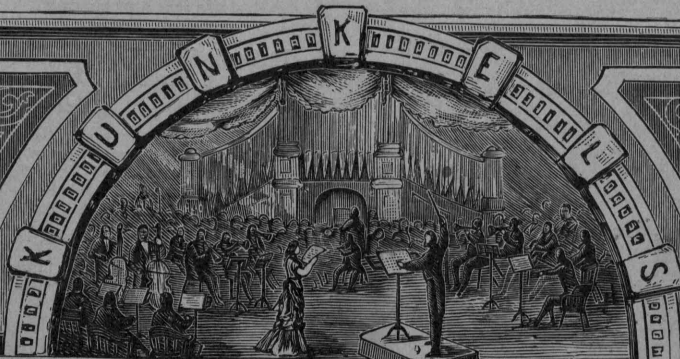
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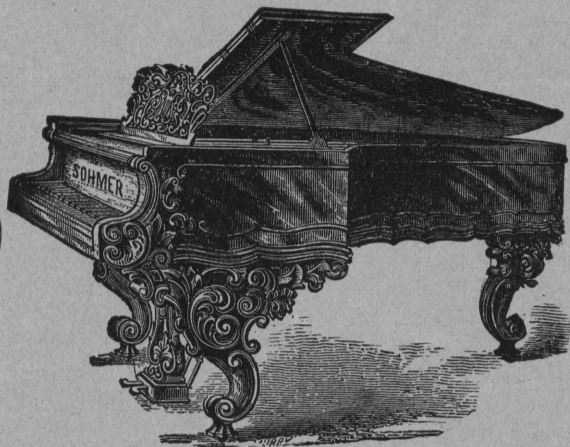
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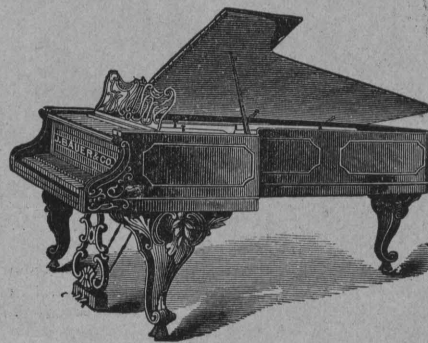
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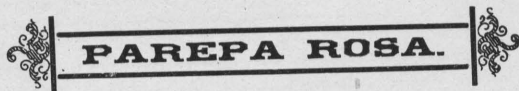
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KUNKEL'S

DEVOTED TO MUSIC AND ART.

Vol. V.

MAY, 1882.

No. 7.

## WAGNER.

RICHARD WAGNER was born in Leipzig, Germany, on the 22d day of May, 1813. His father, a police magistrate, intended him for the law, but did not seriously oppose his son's inclinations, when at the age of seventeen, he determined to adopt music as a profession, and entered the University as a music student. He left the University at the end of three years and tried his fortune as a musician in a number of cities of Germany (Warzburg, Königsburg, Dresden, etc.), and then went to Paris, which he left in no very good humor in 1842. Before this, however, he had written "Rienzi," and "The Flying Dutchman," and soon afterwards wrote "Lohengrin" and "Tannhäuser," which remain to this day his most popular works. In 1848 he had to flee to Switzerland to avoid prosecution for participation in some revolutionary conspiracy. In the course of his varied experiences, Wagner came to the conclusion that all operas hitherto composed had been composed on a wrong plan. Among other things, he found that music as music had been given too large a place in such works, and in 1849 he gave expression to his views in his work or pamphlet "The Art Work of the Future," which opened the still unsettled fight between the Wagnerites and the anti-Wagnerites. Wagner himself does not claim to have produced any work which was in all respects faithful to his ideal of dramatico-musical truth, until he gave to the world his "Tristan und Isolde," first produced in Munich, June 10, 1865. In this opera, which can not be played in less than five hours, there is not a single aria, not a single chorus, but simply the musical recitative, which he calls *melos* (though it may be doubted whether the Greeks would call it so). The voices, as he treats them, become, in a sense, instruments which play a part in the symphonic whole, and, musically, are of no more importance than any of the leading instruments of the orchestra. The operas he has since produced conform in that respect to his theories, and none of them, so far, have achieved a genuine success, although put upon the stage with all the magnificence possible. That Wagner has genius none of his intelligent opponents deny, that here and there, in his compositions, there appear magnificent bits of music, they all admit, but they claim that these passages are the very ones in which the musician in Wagner gets the better of his fallacious theories concerning the true office of music. Of his theories, it can be said, in the words of Mr. Apthorp:

"There is no musical principle of his that does not depend upon his art philosophy. In the first place, he takes the stand that music is not an independent art; that all that is valuable in music is its power of expression. In it we have the most valuable voice for emotional power, but it must be wedded to poetry to get articulating power. Wagner accepts all these results of his theory, and is willing to sacrifice musical beauty to it. Says he, 'Music must give up its beauty and return to its primitive state of purely emotional expression.' What Wagner writes to be sung and played needs a new name. We can not call it music. It is not constructed in obedience to the fundamental laws of the art. We must not criticise his works or his arguments. We can

attack only his premises. If we admit them, we can follow him to the bitter end. If, on the other hand, we hold that the essence of music is to appeal to the sense of the beautiful, we see his whole theory tumble to the ground."

Wagner is the author of the words as well as of the music of his operas and, here again, there is a conflict among critics as to the literary value of his libretti. Some would make of him a dramatic poet, equal or superior to Shakespeare, while others consider them as bombastic and silly. There seems to be but little doubt, however, that as literary compositions they are much superior to the ordinary opera libretto. As a critic, Wagner is merciless for the dead

ninth, thereby raising a general cry of indignation among German musicians.

So far, it is certain that, though Wagner has succeeded admirably in raising a party, and a very violent one at that, he has utterly failed to become, what he would fain believe he is, the founder of a school, much less of the school of dramatic music. It is true that here and there an imitator has sprung up and seized upon the dissonances which are so dear to Wagnerian ears, and used them as if they were all there is of the Wagnerian drama, oddly and incongruously mingling the dramatic declamation of Wagner with the lyrical style of the Italian school into a sort of musical *olla podrida*, nauseous alike to

Wagnerians and anti-Wagnerians. Nor is that to be wondered at. Wagner is the author of his own libretti, and in subordinating the music to the words and to the dramatic situations, he is not sacrificing himself to another, he is not the assistant of another (the poet), he is only setting forth his own literary work in the best possible manner. Is it not expecting too much of those who are only musicians, to think that they will constantly hide their personality and their art behind the work of another? And where are the musicians who, like Wagner, are dramatists as well as composers? But even Wagner, who is nothing if not a consistent theorist, and who has no motives of personal pride to induce him, consciously or unconsciously, to let the musician assert himself above the poet, fails, even in his latest operas, to conceal the musician behind the librettist. Wagner, the poet, is himself lost sight of by those (friends and foes alike) who listen to his operas, and it is Wagner, the musician, it is the music, which he says is secondary and not the libretto, which he says is all-important, that his friends and foes discuss. Is this not perhaps an indication that, improper as may be, and doubtless is, the prominence given in many operatic works, to the music, simply as music and at the expense of the dramatic action, it is eminently natural that when music and the drama are wedded together, music should be given the more prominent place? In a word, may it not be doubted whether Wagner, in his endeavor to be true to the nature and relations of things, has not failed to be true to the instincts of man?

In the United States, Wagner is known exclusively by his earlier works, which, as we have said, are in no respect fair expositions of his theories, and, perhaps for that reason, have obtained some degree of popularity. In his knowledge of the resources of the orchestra he is a master and, save Berlioz, he has probably had no superior in this respect.

As a man, Wagner is in all respects contemptible. A professed republican, he has, for years, been content to live on the bounty of the half-crazy king of Bavaria, who happens to be an admirer of his music; befriended when he was altogether unknown, and all but starving, in Paris, by Meyerbeer, he has assaulted his memory in every possible way; introduced as a friend into von Bülow's household, he made use of his opportunities to steal from him his wife (a daughter of Liszt). In him, selfishness and vanity vie for the precedence and both so far surpass what is usually seen of the kind that no ordinary mortal can tell which, in this strange character, really has the pre-eminence.



RICHARD WAGNER.

as well as for the living. For the purpose of venting his spleen at least as much as for that of praising himself, he has established a monthly magazine, the "Baireuther Blätter," of which one of his disciples, Hans von Wolzogen, is the editor, in which he has proven, to his own satisfaction, that there have been but two composers really worthy of the name, Beethoven and himself, Beethoven being a sort of "voice calling in the wilderness" and opening the way for the coming of the Messiah of music, whom Herr Wagner modestly claims to be. Even Beethoven tripped miserably, and, therefore, Herr Wagner, some years ago, "corrected" and "revised" Beethoven's great symphony with choruses, commonly known as the

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## MUSIC A NATURAL LANGUAGE.

WHATEVER may have been its origin, articulate speech is now purely conventional. Words, as words, are not much more than algebraical signs, varying in value according to a thousand extrinsic circumstances.

Natural or inarticulate language, naturally divides itself into two branches: intonation, *i. e.* pitch and quality of sound, which addresses itself to the ear, and gesture (including facial expression), which addresses itself to the eye.

Articulate, or artificial, language is the expression of thought; inarticulate or natural language, the expression of feeling. Such expressions as *I hate, I love, I fear*, do not convey to the hearer the feelings of hatred, love or fear; they simply present the ideas of those feelings as objects of intellectual cognition, which, if they awaken any corresponding feeling in the hearer, do so by a circuitous route, *i. e.* by presenting to the mind, and finally through the judgment to the sensibilities, the representations of objects suited to awaken within the hearer feelings analogous to those which they conventionally represent. Those representations indeed may be, as we all know, so modified by an ironical intonation as to indicate a feeling the very reverse of that which they conventionally stand for. Such however is not the case with inarticulate language. The cry of pain of the Polynesian will not be mistaken by the Yankee for an expression of joy, nor will the smile of either be mistaken by the Esquimaux to mean anything else than it does. And further, the manifestation of any feeling through inarticulate language begets, not only in the person towards whom it is manifested, but even in the mere spectator, a feeling like in kind, if not in intensity: smiles bring responsive smiles, tears put one in a sorrowful mood, and the sight of anger produces in the spectator an analogous sentiment. We might go on enumerating all the feelings that can be expressed, and show that (when considered apart from their causes, which, according as we regard them as proper or improper, may modify our appreciation of the feeling itself and thus, indirectly, its consequent responsive feeling) they universally produce in others feelings of a like nature.

We must not be understood as divorcing articulate from inarticulate language; they are indeed usually combined; but in the speaking of a sentence, the words express the thoughts, the intonation and gestures, the feelings.

Since articulate language, the expression of thought, acts upon the feelings only indirectly, while inarticulate language acts upon them directly, inarticulate speech has an undeniable superiority in the expression of what is simply sentiment or feeling. And since mankind are swayed more by feeling than by reason, that language which enables us to gain direct control of so powerful a lever is certainly worthy of receiving

deeper and more universal study than it has hitherto obtained at the hands of most of our educators.

Leaving for the present the subject of gestures and facial expression, or that natural language which addresses itself to the eye, and limiting our remarks to intonation, or that natural language which addresses itself to the ear, we shall find its existence universal, its meaning uniform.

In inanimate nature there exist certain classes of sounds which produce in man, and sometimes in beast, certain classes of feeling. The rumbling of thunder, the roar of the cataract, are instances of sounds from inanimate sources which produce awe and fear; the laughter of a cascade, the babbling of a brook, are instances of sounds of inanimate origin that produce mirthfulness. Now, whether, with Alison or Jeffreys, we regard those feelings as the result of association, or, with Blair and others, as the result of direct perception through an innate sense, it will be seen, upon consideration, that similar sounds are nearly always the concomitants of objects suited to awaken similar emotions. Indeed, so universally is that felt to be the case that, if by any chance we hear a sound produced by some cause which we think inadequate thereto, as, for instance, the sound of thunder produced by a ball rolling on a floor overhead, we instinctively experience much the same feeling of mingled disappointment and ridicule as we do when we are compelled to listen to trivial thoughts bombastically expressed.

If now we pass from inanimate to animated *brute* nature, we discover there again that the same classes of sound accompany objects calculated to produce the same classes of feelings. Thus we find a similarity in the sound of thunder and that of the lion's roar, and both are fear-producing objects; we discover a similarity between the sound of the rippling rivulet and the carol of a bird, and a similarity in the emotions which those objects, even apart from the sounds which accompany them, are suited to awaken.

When, at last, we reach the topmost round of creation, we see that man, having the most refined and numerous feelings to express, has been given the most versatile voice, being able to imitate the tones of almost all the inferior animals as well as the sounds of inanimate nature, and there again we see that the same classes of sounds express the same classes of feelings.

Let us not be supposed to be trying to bolster up some Darwinian hypothesis of a community of origin of the language of brutes and men, and of a consequent common descent, for our observations, if true, would as readily prove us literal Boanerges as improved apes. We see rather in that common and universal language, the handiwork of one beneficent Deity, who has thus given us, at once, a means of understanding the warnings of the elements and of the beasts of prey, and of exerting our influence upon the brute creation by reaching their feelings (their only motive of action) directly by the expression of our own.

But to resume: Of intonation as manifested in man—and by intonation we mean both pitch and quality of sound—it is to be remarked that if, as we claim, natural language is the expression of feeling, we should expect that it would indicate, at once, the general character of the speaker and the nature of his feelings at the time of speaking. The facts, we think, tally with our presumption. We instinctively feel that the voice of woman is the fit expression of those qualities which belong to her, and that the voice of man corresponds to those characteristics which are, or should be his. We know also that the tones of our own voices instinctively vary with the subjects of which we may chance to speak, and that we daily form opinions of men, founded to a great extent upon their manner of speech and the tones of their voices.

But the sensibilities of a person are affected not only from within by the subject of speech, but also from

without, by the object to which speech is addressed; and hence, we should naturally expect that intonation would vary with the latter as well as with the former. We find this again to be true, even among brutes. Thus, a dog in pursuit of an animal, will vary his tones so as to clearly indicate the animal's character. As a rule, the larger the animal the lower will be the pitch and fuller the tone of its pursuer's voice. The yelping of a dog in pursuit of a rabbit and his barking at an ox may serve as illustrations familiar to every one. In the intonations of the human voice, the same phenomena take place and with greater intensity. You talk to your cat and to your horse in very different tones, and those tones are evidently regulated by the size and character of the object which you address. Your tones will vary in like manner when talking to a child and when conversing with an adult, when chatting with a small company and when addressing a large audience.

Music is but a developed form of the natural language of intonation, a means of expressing and thus exciting feeling. To say that it expresses thoughts in the same sense that articulate speech does is sheer nonsense. Let us not be judged too rash if we express here a doubt, whether such vocal and instrumental compositions as need to be analyzed and re-analyzed before they can be understood and enjoyed, even by cultivated musicians, do not step beyond the natural language which is true music, to become a sort of tone-algebra, very scientific but not very artistic. Let musical critics go forth to battle over the merits of different composers and schools as much as they please, the learned composition which happens to be an attempt at expressing *thought* through sound will surely die, no matter how skilled its author, while the simple ballad, from some unpretentious source, that was content to express *feeling* may live on the lips and in the hearts of nations, generation after generation.

We would add but one word. Should any one object that, if inarticulate language is the instinctive expression of the emotions as we pretend, it may be a matter of curious research, but not a subject of practical study, we would observe that that objection assumes that instinct can not be cultivated—an assumption entirely baseless. To give but one instance: it is a matter of pure instinct for human beings to keep their center of gravity in such a position as to maintain an erect posture, but that instinct as manifested in men in general and the same instinct as developed in a Blondin are so different in degree, as to seem, at first sight to be, entirely different in kind.

NEW YORK, Cincinnati, Chicago, Cleveland, and some other cities are to have "May Musical Festivals"—so is St. Louis, but this last is to be held in the REVIEW office, from the first to the thirty-first of the month, and will consist of entering the names of the new subscribers to the REVIEW that are pouring in from all directions. We shall be disappointed if the net increase of our list is not over one thousand.

DO YOU WANT a Metronome for nothing? If so, read the publishers' offer on page 232, and bestir yourselves, for the offer, though not limited as to time, is limited as to numbers.

"See, the corn curing hero comes," as the musician remarked when the chiropodist approached.—*Lowell Citizen.*

A married lady may be said to be aesthetically crazed when, upon discovering that her husband is off on a toot, she gets mad and goes off on a toot, too.

KUNKEL'S Pocket Metronome is the best. You can secure one by sending two subscriptions. See full particulars on page 232.

## THE TRUMP TRUMPETER; OR, THE DISGUISED DUKE.

AN AMERICAN STORY, IN FOUR CHAPTERS. ON AN IMPROVED PLAN.

[Patent Applied For.]

## CHAPTER I.

ETHEL ROSALINDA BROWN had been raised in the lap of luxury, and yet she had yearnings after the infinite, and felt that she had a mission, if she could only find it. Vaguely she realized that music was her fate, and since her last eighteenth birthday (she had had seven consecutive eighteenth birthdays, and expected to have some more, for, as we have said, she was a spoiled child of fortune and her indulgent father allowed her to have whatever she wanted), ever since her last eighteenth birthday, she had assiduously doted on Beethoven and played "The Maiden's Prayer" (Kunkel Brothers' edition, with arabesques and things), on her fine upright (made to order by Haines Brothers). She would have gone upon the stage as a *prima donna* in a "Pinafore" chorus, had it not been that her parents had objected and finally compromised with her by the gift of an organette (bought from Read & Thompson), which played things with a perfection of technique that reminded her of "that dear Mr. Sherwood."

Practice upon this instrument increased her love for music, and many a time and oft, as she sat in her chamber in her father's palatial residence on Lucas Place, "in maiden meditation, fancy free," she had resolved that none but a musician should wed her.

This chamber was a model of elegance and richness. The bedstead was of polished ivory; the carpets were the most expensive that could be obtained from Kennard. There was a small fireplace on one side of the room in which sassafras was burned on week days and sandal wood on Sundays; its andirons were of silver and the poker, (made to order by Mermod, Jaccard & Co.), was of solid gold and set with rubies and diamonds. The rest of the furniture was in keeping, but we have said enough to show what we can do in the line of fine writing and feel satisfied that our readers will admit that we could properly describe it, if we wanted to; therefore we desist.

At the divers musical entertainments which she had attended her attention had been attracted by a foreign and *distingue*-looking gentleman whom she had heard once sing the part of Ralph in "Pinafore," but oftener admired as one of the trombones in the orchestra. As often as she had seen him she had felt that he was somehow connected with her mission. We shall call him G. Washington Bonaparte, because he was a German. G. W. B. had a serious, indeed, a rather pained, look, which the vulgar attributed to dyspepsia, but which Ethel Rosalinda Brown intuitively felt to be due to some secret history which he would not reveal to his vulgar companions.

Geo. W. Bonaparte had also felt unaccountably drawn toward Ethel Rosalinda; he had often noticed her in the dress circle at Pope's, and his loudest blasts were addressed to her, although the admiring public knew it not. But Ethel Rosalinda's father was a wealthy pork-packer, in other words, one of the *creme de la creme* of St. Louis aristocracy, and therefore, each felt that the social gulf that separated them was impassable.

## CHAPTER II.

Shakespeare has said: "There's a divinity that shapes our ends rough," and Ethel Rosalinda's haughty parent was soon to realize the truth of the poet's words. It was in the winter of 1882; Ethel's eighth eighteenth birthday was approaching; to be more exact, it was on the eleventh of February that Ethel was walking down Olive street, going to hear Hauk in Carmen. She was dressed elegantly (for her clothes were the very best that could be furnished by the Wm. Barr Dry-Goods Co.), when she unexpectedly met her father, who was hastening homeward with a look of despair upon his face and mud all over his good clothes (made by Jacob Christ). Astonished, she stopped him; he said something about bulls and bears, margins, options and bankruptcies, and as Ethel was very much afraid of bulls and bears, she hastened to take refuge within the theatre walls, while the author of her being pursued his frantic career.

While she is listening to the ravishing strains of that nightingale, the Hauk, we shall briefly explain that, urged on by the greed for more wealth, Ethel's father had gone into wheat options and had lost heavily. When he reached home he found his principal creditor, Andrew Graball, waiting for him. Graball informed him that he had already attached his property

and would have it sold under the hammer unless his claims were settled without delay. Now, this Graball was one of Ethel's rejected suitors. He was neither young nor handsome, but he was wealthy, and the only terms of settlement he would accept were either cash or Ethel's hand. As Ethel's father had not the cash, it was Hobson's choice with him, and he promised to secure Ethel's acceptance of the old curmudgeon by the next night.

That evening, after supper, her sire explained the situation to Ethel Rosalinda Brown. In vain she wept; in vain she expostulated; rendered almost insane by his losses he insisted upon the sacrifice, which he claimed was not so great, after all, since Graball was old and widows are peculiarly fascinating. "Oh, father," cried Ethel, at last, "I cannot, I cannot!" "My daughter," said he, "I have spoken! Now, take the lamp up and retire to your room!" "Father, oh, father," said she, while tears filled her blue eyes, "grant me at least this boon: tell me what is a lamb pup?" "A lamb-pup, my child," replied he, "is a young-sheep-dog." She groaned audibly and retired.

## CHAPTER III.

The hour of midnight was approaching, and as Ethel, brave girl, had determined never, no, never, to be old Graball's bride, she stealthily left her father's mansion, determined to seek a refuge at Cahokia, in the wilds of Illinois. To avoid observation, she started to walk through the Missouri Park, but she had scarcely reached the center of it when a sight which would have chilled the heart of the bravest, met her gaze. Alone and unprotected, she turned and fled, closely pursued by a horrid man, a royal Bengal tiger and an angry Texas steer. In vain she called for the police; none of them were about, save one from the mounted district, who immediately whipped up his horse in order to report the disturbance to his captain on Laclede avenue. Ethel Rosalinda thought her last hour had come, when all at once a trombone blast (trombone purchased from Nicholas Lebrun) was heard, and man, tiger and steer fell in a heap as if they had been bricks from the walls of Jericho. She had scarcely time to recover from her fright when a gentleman stepped up to her, saying: "Madame, in your frantic flight you lost your back hair; allow me to return it to you and to assure you that this is the proudest moment of my life, for I thank Providence that it has made me the humble instrument of your preservation; but may I not retain one tress as my own?" She looked up and recognized the trombonist, and, understanding the feelings of his heart, she granted his request, although the switch had cost over fifty dollars at De Donato's. The gentle musician then politely offered to escort her home, but, sobbing, she told him she was fleeing her home, and when he said to her he would protect her, even at the cost of his life, if her motives were good, she asked him: "Are you not a disguised duke?" And he modestly admitted that he was, and stated that his name was not George Washington Bonaparte, but Johann-Christoph-Heinrich-Adelbert von Hohenstauffen. She felt she could trust a nobleman, and she then and there told him all, and what she did not tell him he guessed, so that there, under the midnight stars, their troth was plighted. He also advised her to return home, and to trust to him to right things at the last moment. He took her to her father's door and when the portals closed behind her he departed, and bled him to Tony Faust's to lay in a supply of Teutonic inspiration.

The next day the corpses of the horrid man, the Bengal tiger and the Texas steer were discovered in the park, and the coroner, on the evidence of the police, gave a verdict of suicide in each case.

## CHAPTER IV.

On the following night, Mr. Brown was moodily smoking his cigar when old Graball appeared, execution in hand, to demand the answer of Ethel Rosalinda. Mr. Brown had to tell him that he would have to hear his fate from Ethel's own lips, for she had refused to state what she would or would not do. Ethel, who stood in *deshabille* behind her father's chair, without waiting for further parley, indignantly refused the old curmudgeon, who, turning around, called in a stentorian voice for a constable, who immediately appeared upon the scene, and informed Brown that he must pay forthwith or he would hang out the red lantern, which he carried on his shoulder, and would sell him out that very night. Great was the dismay of Brown *pere*; greater was the rage of old Graball; greatest, the fiendish glee of the old deputy constable, who saw one more victim about to feel the power of the majesty of the law, represented in his person. Ethel alone was calm, for she knew in whom she trusted. Presently the door-bell rang, and, with a cry of joy, Ethel Rosalinda ran to open it, when

there stalked into the room a man who, as our readers have foreseen, was the disguised duke. In his right hand he carried a bag of money, in his left a goose-quill. Addressing himself to Brown *pere* he said: "Sir, I saved your daughter from the hands of the hoodlum, from the claws of the tiger, and from the horns of the bull: I will now deliver you from the clutches of the constable!" Then, turning to old Graball, he said: "Pard, you played your cards well, but I am going to take a hand in this game of euchre; I am a trumpeter and I am going to trump higher than you, for in my right hand I hold the 'joker.'" Then, turning to the minion of the law, he said to him: "What is the amount of the judgment and costs?" "Thirteen dollars and fifty cents," said the constable, grinning, for he did not know the stranger was a nobleman in disguise, and he did not believe he had so much money. But his joy was of short duration, for the duke drew from his bag the exact amount and handing him the quill made him sign a receipt in full. Mr. Brown was saved, but the shock was so great that he fainted. When he came to, the constable and old Graball had disappeared. Explanations followed, and that very night Ethel Rosalinda dropped the name of Brown, and became the Duchess von Hohenstauffen. It will be some little time before the Duke can recover his paternal estates from the usurper who now wrongfully detains them from him, and so he continues in the orchestra, Ethel, the Duchess, has found her mission—she still plays "The Maiden's Prayer," (Kunkel Brothers' edition with arabesques and things); she still dotes on Beethoven, but she finds her greatest joy in attending to her domestic duties, mending the Duke's socks, etc.

I. D. F.

## BUSINESS BUZZES.

ONE of the finest and most expensive musical boxes ever brought to this country was recently purchased by Mr. C. F. Peck, secretary of the Mutual Union Telegraph Co., for his home in Englewood, N. J. The importers were Lyon & Healy, Chicago, and the price paid was \$500.

WE are indebted to the Ivers & Pond Piano Company, of Boston, for a copy of their latest catalogue. It is a model of unpretentious neatness, which will strike sensible buyers as the work of men who rely upon the excellence of their work rather than upon "blow" for success.

MR. FRED'K HAZELTON, of the long-established firm of Hazelton Bros., piano manufacturers, is now traveling in Europe. While abroad, he will visit the large establishments and examine the constructions of pianos in general, with the idea of adopting any novelty that is useful or that may be regarded as an improvement.

MR. C. E. WOODMAN, traveling in the interest of the Briggs Piano Company, of Boston, called at the office of the REVIEW recently. He reports very fine business and the appointment of a number of first-class agents in the Western States. There is no reason why the Briggs pianos should not become as popular in the West as they are in Massachusetts.

THE increasing demand for goods of the Chase Piano Company, of Richmond, Ind., has induced them to add a new style of upright to their popular list. They call this the "Cabinet Grand Upright Piano," and it is said to be fully up to the standard of their other and well-known styles. The company is showing commendable energy and enterprise.

BY act of the Legislature of Massachusetts the name of the Mason & Hamlin Organ Co., has been changed to the Mason & Hamlin Organ and Piano Co. The reason for this is that they have commenced the manufacture of pianofortes under the Hebard patents. Their piano factory is nearly completed. Meanwhile, they have pianos in process of manufacture in their other factories, and in premises temporarily occupied.

THE Schomacker pianos, which are all provided with Gray's patent electro-gold-plated piano strings are achieving a deserved popularity. Aside from the increased elegance of their appearance, they have an increased resistance to atmospheric action, the gold plating preventing rust quite effectually, a very appreciable advantage in a changeable climate such as that of the United States. They are just the thing for the parlors of river boats and ocean steamers.

As the inevitable reversed carpet tack is expected each spring to be felt by the sensitive pedestals of the average householder, so have annual additions and improvements come to be expected in the music house of Lyon & Healy, Chicago, and this spring, in addition to the magnificent five-story building on Michigan ave., Lake front, which they recently appropriated for manufacturing and storing purposes, they have, at a great expense, leased the large and beautiful store room on the corner of State and Monroe, next door to their main entrance and directly under their imported goods department. This room will be used solely for the exhibition of the Steinway Concert and Parlor Grand Pianos. Visitors to Chicago should not fail to call and enjoy this splendid display.

CHILDISH logic: A lady sang at a charity concert. She gave so much pleasure that she obtained the compliment of an encore. Her little daughter who was present broke out in loud complaints. "It isn't fair! Mamma knew her lesson well. It is not right to make her go over it again!"

If you have not a metronome, now is the time to get one. See the great premium offer on page 232.

## MAY SONG.

(From the German of Goethe.)

How bright art thou,  
Sweet Nature, hail!  
How shines the sun!  
How smiles the vale!

From ev'ry branch  
Forth blossoms gush,  
A thousand voices  
From ev'ry bush.

From ev'ry breast  
Delight and mirth.  
O bliss! O joy!  
O sun! O earth!

O love! O love!  
So golden bright,  
Like morning clouds  
On yonder height!

Thy blessings crown  
The dewy fields,  
The teeming world  
That perfume yields.

O maid! O maid!  
How love I thee!  
How beams thine eye!  
How lov'st thou me!

As loves the lark  
Its blissful lay,  
And warming flow'rs  
The breath of day,

So love I thee,  
With soul and truth;  
Thou giv'st me heart  
And joy and youth,

For song and dance  
And jubilee,  
Be happy e'er,  
As thou lov'st me!

—Baskerville.

## MAX STRAKOSCH.

TO the uninitiated, the life of an operatic manager seems an easy and enviable one. To travel over the country in special trains, like a railroad president, to put up at the best hotels, and to take in the shekels which an enthusiastic public are anxious to transfer from their pockets into his plethoric purse, is all the work which many suppose he has to do. They little dream of the many days and nights of thought which it costs to plan an operatic campaign, to select the forces that can carry it to a successful issue, of the chances which no one can foresee, but which may suddenly cause him to feel, if not to exclaim, that:

"The best laid plans of mice and men  
Gang aft agley."

We knew all this before, but we were more than ever impressed with its truth, after sitting an hour and a half or more in the room of the well-known *impresario*, Max Strakosch, at the Southern Hotel, on the occasion of his last visit to this city. We had just exchanged the civilities of the day and were saying that we should like to get from him a few reminiscences of his managerial experiences for publication in the REVIEW, and he had just begun, while opening a telegram, to say:

"My dear fellow, if I were in New York—" when I entered Dr. Gardini, with a message from his wife, Mme. Gerster. We leaned back in our chair and waited. He had not half finished when up came Edgar Strakosch (Max's nephew) with a couple of telegraphic messages. One was, if we remember rightly, from Quincy, Ill., and threatened a suit if he failed to play his company there on a certain date; another was from Philadelphia, in reference to some change of dates. They were read, passed upon, answers dictated to "Edgar"—then some correspondence was referred to him, with brief directions, and again he turned to speak to us. But as Edgar went out of the door, in popped, in all her glory, Fräulein von Arnheim, who, in remarkably clear English for a Fräulein (?), had made known her wishes in reference to some tickets, etc., before she had discovered that a stranger was present. The matter was speedily arranged and she departed, but we thought she had returned, for another knock immediately admitted a lady of somewhat similar appearance, who, however, as she advanced, said, "Mr. Strakosch, I do not suppose you remember me, but here is a note from Miss Schumacher (Mlle. Ricci), which will refresh your memory. My name is H.—Miss Mary H." (mentioning the name of a certain amateur elocutionist). "Edgar" (he had returned with more telegrams), "give the lady two seats for to-night!" Thus it went, for fully an hour. At last there was a momentary lull, and, turning to us, he continued, as if there had been but a second's interruption in his talk. "If I were in New York, I'd show you my

scrap-books, note-books, etc., but here I can't—what do you want?—reminiscences? I hardly know where to begin or where to end!"

We suggested that the beginning was a good starting place and that the end would make a good finish. Then, while sorting over his correspondence, he told us how twenty-five years ago he had begun as agent for his elder brother, Maurice, the management of a troupe of which Theresa Parodi was the star; then traveled through the West with Thalberg, the great pianist—then, again as his brother's agent, went to Europe with Adelina Patti. Then he dwelt with sufficient interest to actually drop his letters altogether upon the first of his own ventures—Gottschalk, whom he characterized as essentially a dreamer, generous to a fault, poetical almost to excess, amiable even under trying circumstances, and, he added, with emphasis, "always successful." Carlotta Patti began at the same time her concert career under Strakosch. Then came Mlle. Cordier, since dead, and Brignoli, who will never die. Then the war of the rebellion raged and upset things. One day, while reading over the *New York Herald*, he discovered that Carlo Patti had been made a prisoner of war by the Union forces. Max procured his release on his taking the oath of allegiance, "bought him a fiddle" and, doubtful of the result, but, wishing to feel the public pulse, gave a concert at Irving Hall, New York, taking care to have Carlo's papers of allegiance in his pocket. The concert was a success and they started on the road. At Buffalo, the papers attacked Carlo Patti as a "Southern murderer;" the United States marshal asked for an explanation; it was given, and was so satisfactory that he gave Max a letter for publication in the papers. The advertising had been thorough, though not intentional, and the result was six concerts to crowded houses, instead of two, as originally intended. "By the way" he added, "Carlo was married in New Orleans to a Creole girl of good family, and the fat woman who claimed to be his widow when he died here in St. Louis (Nully Pieris) never was married to him!" Then he went with Brignoli to Europe, whence he soon returned with a small concert company consisting of James Wehly, the pianist, Laura Harris, vocalist, and a rarity in the shape of a lady 'cellist, Helena de Katow, a Russian.

These were but the beginnings, however, a course of training, so to speak, for the larger field of operatic management which he definitely entered just after the war. It were too long to recount the doings of each successive season that followed, but it may not be uninteresting to give the names of some of the principal artists who were introduced to the American public by Max Strakosch: Mme. Ghioni, Susini, Errani, Mme. Strakosch (Amelia Patti), Manconsi, Marra, Macafferri Massimiliani; Parepa, Brignoli, Adelaide Phillips, Mme. de la Grange, Orlandini, Nilsson, Mario, Campanini, Capoul, Del Puente, Maurel, Nanetti, Maresi, Albani, Cary, Muzio, Tietjens, Kellogg, Marie Roze, Litter, Theresa Singer, Belocca, Torriani, Petrovitch, Castelmarty, etc.

Strakosch has made fortunes and lost them again in his business, but, while others have disappeared after their first failure, he always reappears the next season, determined to win, if experience and energy can secure success. Since he has entered the field as an *impresario* there has never been a season when he did not have some company on the road. The result is that the name of Strakosch has become a household word among the lovers of music, who have learned to know that Strakosch always does what he promises and always gives one hundred cent's worth for every dollar they pay him.

The work he has performed, the ups and downs he has experienced, would have laid nine men out of ten in the grave, but they have left no mark upon him save a tinge of gray upon his still luxuriant hair. He is good for twenty-five years of active life yet, and we shall be disappointed if his perseverance and pluck do not, and that before long, secure for him their due reward, financially. Of one thing we are certain, more than one manager will appear, disappear and be forgotten, before Max Strakosch ceases to be the best and most favorably known manager of opera in the United States.

"Kindness can lead me!" said the rough and drunken W—. He was wrong—a policeman had to do it.—*Phila. Item.*

I swore she was my ownest love, and squeezed her little waist. She cooed like any suckling dove, as her sweet lips I'd taste. "My husband won't be home till late," she said, which made us laugh. We little dreamt behind the door was hid a photograph. (Result: Funeral from late residence.)—*San Francisco Post.*

## THE METRONOME.

THE idea of utilizing the isochronous character of the oscillations of a pendulum to enable composers to indicate the *tempo* at which they intend that their composition shall be taken, and performers to know beyond peradventure, the intention of the composers in this respect, is due to a Frenchman, Etienne Loulié, who, in a work published in Paris, in 1696, describes a metronome, or, as he called it, chronometer, of his own invention. Loulié's machine was, however, too cumbersome, and, so were a number of other "chronometers" or metronomes invented in succession in France, Germany, and England. These inventions were all superseded finally by the instrument now known as Maelzel's Metronome; although it would seem that that which mainly distinguished it from previous inventions, i. e. the use of a double pendulum (that permitted the making of a more compact machine) was, in reality, the invention of one Winkel, of Amsterdam. Maelzel began to manufacture his metronomes in Paris in the year 1816, and the metronomes now in use, and bearing his name, differ in no essential point from those then made. Maelzel's instrument, however, although perfect in some respects, is open to at least two objections: 1st. Though less cumbersome than its predecessors, it is yet too much so to be really portable. 2d. Its cost puts it beyond the reach of many who need a metronome.

Who needs a metronome? Every musician, teacher, or learner, vocalist or instrumentalist. What do they need it for? To enable them to take the *tempo* as indicated, by figures, in the best editions of all first-class works. Right here, let us say, that the best teachers are agreed that the metronome is not an instrument to study by—it is to indicate the time, not to beat it in the place of teacher or pupil.

To meet the demands for a cheap and portable instrument, the publishers of the *Review* have, by combining the principle of Loulié's metronome, with certain modern appliances, contrived a pocket metronome, scarcely larger than a lady's watch, more accurate than Maelzel's, less likely to get out of order, and furnished at a price that brings it within reach of the humblest purses. One thousand of these will be distributed as premiums to this paper, as will be seen by reference to page 232 in this number. First come, first served, and remember, one thousand is only ten hundred, so that if you wish to get one as a premium you ought to bestir yourself immediately.

## KÜCKEN.

ANOTHER well-known name has been added to the list of the departed. Friedrich Wilhelm Kücken, one of the people's song writers, has just died in Schwerin, Germany, in his seventy-second year. He was born November 10, 1810, in Bleckede, Hanover. His youthful compositions attracting the attention of the Grand Duke of Mecklenburg Schwerin. As a result he became at first a member of the ducal orchestra, playing the flute and violin, and at the age of nineteen, professor of music to the hereditary prince, whom he accompanied to Berlin, where he took lessons of Rombach and published his first opera, "*Die Flucht nach den Schweiz*," which had a great success. After spending some time at the court of the king of Hanover, he visited Vienna, and in this city some of his ballads first attracted attention. In 1841 he removed to Vienna, where he studied under Lechter. In the early part of 1843 he conducted the great Männerchor festival of St. Gall and Appenzel, and then took up his residence in Paris, where he studied orchestration under Halevy, and writing for the voice under Bordogni, and wrote his opera "*Der Präbendent*," which he brought out at Stuttgart in 1847, and several songs, to six of which Heine furnished words. In 1851 he became joint *Capellmeister* with Lindpaintner, and continued to fill the post alone after that composer's death, in 1856, till his resignation in 1861. Among his compositions may be cited, in addition to operas, five sonatas for piano and violin, and one hundred and twenty songs and ballads, the words of many of which have been translated into English. In the last mentioned year he retired to Schwerin. Kücken's chief fame rests in his songs and duets, some of which, such as "*Das Sternelein*" and "*O Weine Nicht*," enjoyed an extraordinary popularity more particularly with amateurs and the masses. Some of them are also very popular in the United States and England, notably the "*Trab Trab*," published in a recent number of the REVIEW, "*The Maid of Judah*," and "*The Swallows*."

## MRS. E. ALINE OSGOOD.

**E**MMMA ALINE OSGOOD, whose picture appears on this page, and who is one of the solo singers of the May festivals of New York, Chicago, Cleveland and Cincinnati, is a native of Boston, Mass. Her family was musical, and her father had a rich basso voice, while the full toned contralto of her mother was famous throughout the little community and circle which formed Mrs. Osgood's early New England home. Living thus in an atmosphere of music and musical taste, Mrs. Osgood became passionately fond of her future profession. From her singing in the choir at church on Sundays, it was soon discovered, both by her relatives and herself, that she possessed a voice of touching sweetness and remarkable power.

Her first appearance in public was at her native town, where in 1873 she sang with the Beethoven Quintette Club. Being very successful in her first efforts, the club engaged her for a tour through Canada, and for two years she sang with the club in various parts of that country and in the United States. In February, 1875, she decided to go to England to study oratorio, with Signor Randegger, the best master in England. In October, 1875, she made her first appearance at the Crystal Palace, but she did not sing again until early in 1876, when she fulfilled several engagements with Charles Hallé in the provinces, and then reappeared at the Crystal Palace. From that time on her star has been in the ascendant, and to-day there is probably no singer more popular among the English than Mrs. Osgood. She has practically made England her home since 1875, although she visited this country in 1880—the present being her second visit home. She is considered one of the best oratorio singers living.

## HOW TO SING A BALLAD.

**A** BALLAD is a simple song, generally a story. The olden ballads, of which "Chevy Chase" is an example, were long poems, in some cases not by a single writer, but by many; successive stanzas having been added by accretion through a long series of years. Modern ballads are miniatures of the old ones. They present in general some simple, attractive picture, and a melody of agreeable and expressive cadence.

The great mistake of young singers and amateurs generally in regard to ballad singing is that of supposing it easy. On the contrary, to do it well is very difficult. But the very difficulty of it makes it the better worth attaining, for no form of singing conveys so much pleasure. To sing a ballad well requires three kinds of skill:

1. Declamation of the text.
2. Formation and delivery of the tone.
3. Phrasing and interpretation.

Declamation includes, of course, distinct enunciation of the words, and is to be acquired of the elocutionist. At this point nine singers out of ten break down. The old-fashioned "chow-wow-wow" of quasi Italian mealy-mouthedness has happily gone out of style. Nominally, it is good form at present to enunciate the text. But very few singers do it well. The second point, the formation and delivery of the tone, requires the service of the singing teacher and includes all of vocalism that he is able to teach.

The third point, phrasing and interpretation, requires musical intelligence. When all has been done that precept and criticism can do, there remains a large field for the exercise of individual intelligence. This quality so easy to name, and so difficult to experience, is to be acquired in one way only, namely, by hearing and study of the best models. All of these points, as will be perceived by the careful reader, can be attained only by the expenditure of considerable time.

Now what is the practice of amateur singers generally in regard to singing a ballad? To begin with, they generally make a poor selection, a song not interesting in itself, or not agreeable to their voices. The ballad chosen, the melody is tried over a few times by the piano, the words read over, and the ballad-singer is ready for the stage. The preparation is insufficient at all points. Tones are not well made and delivered, the phrasing lacks coherence, and there is no dramatic intensity in the interpretation. The performance falls flat. There are singers in this city who have appeared in public to sing a ballad after three days' study.

Treat the ballad like a dried apple. Give it plenty of time to swell. Think it over. Read it several times. Get the story of it in mind. Find the point of the story and learn to bring it out. In other words, form a thorough conception of it and learn to bring it out in your singing, and you will find one song thoroughly mastered better than a whole dustpan full of the half-learned ditties which constitute the repertory of amateurs in general.

Nevertheless, it is not necessary to confine the



Mrs. E. ALINE OSGOOD.

repertory to one song. Others can be learned in the same way.—*Chicago Sunday Herald.*

A GERMAN writer in an English paper says of Brahms: "Notwithstanding the laudatory epithets showered upon him by his admirers, he is, after all, but an epigone, who, with much academical erudition, skillfully manipulates themes which prove only too clearly the lack of creative power. The promise of his earlier works, which showed the vigor and freshness of youth, has not been fulfilled, for in all his works there is a tortured straining after originality which is most disappointing." Many musicians will cordially agree with these remarks, while others will freely deny their truth. It must be confessed that Brahms' compositions exhibit a higher intellectual than emotional power, and that many of his movements are tedious in the extreme. He seems to lack wholly spontaneity, and even the grandeur sometimes met with in his works is labored. Brahms has not the gift of melody, in which respect Rubinstein is far ahead of him. It is a question whether the compositions of Brahms will not lose ground very soon after his death.—*Ex.*

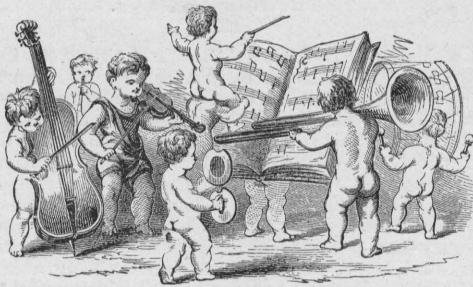
## AMBROISE THOMAS.

**A**MBROISE THOMAS is probably best known to the American public by his charming opera of "Mignon," originally produced at the Paris Opera Comique, November 17, 1866, and since played in three or four languages all over the world. His latest opera "*Francesca da Rimini*," was produced with great magnificence at the Paris Grand Opera on the 14th ultimo. Mr. Thomas was born at Metz, August 5th, 1811, and is therefore nearly seventy-one years of age. His father was a musician, and began his son's musical training at a very early age. At four years of age he began the study of the rudiments of music, and at seven that of the piano. He was but a lad when he entered the Conservatoire of Paris, where he became the pupil of Zimmerman, for the piano; Dourlen, in harmony; and Lesueur, in composition. Mr. Thomas early became a pianist of remarkable capacity, but he was too much of a musician to be satisfied with the laurels of a mere *virtuoso*, and, as early as 1837, he had produced at the Opera Comique his first musico-dramatic work, "*La Double Echelle*," which proved a genuine success. "*Francesca da Rimini*" is his twenty-second operatic work, and as yet opinions differ as to its real merit. In due course of time Mr. Thomas became one of the professors of the Conservatoire where he had before been a pupil, and when Auber died in 1871, Thomas was speedily chosen to succeed him as its director. This position he has since occupied with honor to himself and to this famous institution. Although past his "three score years and ten," Ambroise Thomas is far from being an old man in energy or in the preservation and activity of his musical faculties. Naturally a thinker and worker, work and thought seem to agree with him and to add to his vigor, both of mind and body, and his latest opera is probably not yet his last. Mr. Thomas has had a successful career, and, while he is hardly to be considered a genius, he has certainly shown great and real talent and indefatigable industry, and his name will live.

## MISS KELLOGG'S "FAREWELL."

**S**AYS an Eastern paper: "Miss Clara Louise Kellogg's farewell appearance in Boston a few weeks ago was not, it seems, a farewell appearance, after all, as the lady is to be seen and heard again at the opera festival. However, it would perhaps be well to remember that there are degrees in this leave-taking. First comes the farewell appearance, then the positively farewell appearance, then the positively last farewell appearance. When this stage is reached it may be safely surmised that the farewell business is gradually approaching its termination. The famous Grisi kept on farewell until she had repeated the process in fourteen successive farewell engagements. Ristori has made numberless farewell appearances, and the end is not yet. Sims Reeves began to farewell some years ago, and has, over and over, led everybody to believe that he had retired into privacy for good and all; but up he pops again, like a jack-in-a-box, and begins the whole sad ceremony once more from the very beginning. It must be a genuine pleasure to artists to say farewell, for if it were sad, they would not be willing to say it as often as they do."

"I've been talking with thy sire—  
Mary mine! Mary mine!  
And I simply did inquire  
If he would! Mary mine!  
When it kinder raised his ire,  
And he got as mad as fire,  
And he said he'd kick me higher  
Than the M. E. Church's spire—  
Mary mine! Mary mine!  
If I ever did aspire  
To thine hand, Mary mine!"  
—*Ex.*



## OUR MUSIC.

We offer our readers this month seven pieces of music, which for excellence and variety challenge competition.

No. 1. "LUCREZIA BORGIA," Fantasia, is No. 15 of Jean Paul's celebrated operatic fantasies. The recognition which this entire series (of 24) has received at the hands of musicians, professional as well as amateur, makes it unnecessary for us to say anything further about this composition. Among the many who have recommended these compositions we may mention Julie Rivé-King, S. B. Mills, Robert Goldbeck, Emil Liebling, G. H. Andres, Carl Fradel, Epstein Brothers, and Carlyle Petersilea. Special attention is called to the lesson accompanying this piece which ought to be worth a five-dollar bill to any student of music.

No. 2. "MERRY SLEIGH BELLS" (galop), and

No. 3. "JOYS OF SPRING" (waltz), are from Carl Sidus' set of "Honeysuckles." This set is so favorably known that the mere mention of the fact that these pieces belong to it, is a sufficient recommendation for all those who have young pupils and for all beginners at the piano.

No. 4. "SKYLARK POLKA" (duet), Dreyer, is one of the most charming and graceful duets that come within the reach of the majority of amateurs. Although it offers no real difficulties, it is so brilliant and full of dash that it gives the listener the impression of being a very difficult piece.

No. 5. This is No. 3 of Czerny's "Etudes de la vélocité." This is another illustration of the care that has been bestowed upon the revision and annotation of this edition of Czerny's celebrated work. The entire series is published in two books and costs one dollar less than other editions, although infinitely superior in all respects.

No. 6. "THEN YOU'LL REMEMBER ME."—This popular and beautiful song from Balfe's "Bohemian Girl" is here given with both English and German text, conforming in this respect to all the songs published in the REVIEW. The song is given in the key of C, which brings it within the range of the majority of voices. The accompaniment also has been greatly improved, so as to offer fewer difficulties to singers who are obliged to play their own accompaniments.

No. 7. "WEDDING BELLS," Roeckel. — This song needs but to be sung to be appreciated. What we have said above in reference to arrangement, accompaniment, etc., applies also to this charming ballad.

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## 1st Inversion of Diminished Triad in a Sequence.



## Other Examples:



(Nos. 5, 6, 7, 8 and 9 by Kufferath \*).

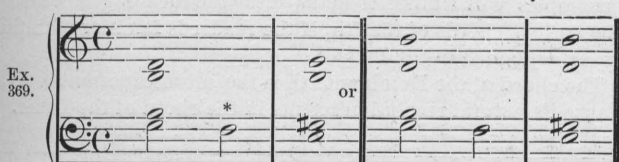


\* H. FERDINAND KUFFERATH, Professor of Counterpoint and Fugue at the Royal Conservatory at Bruxelles.

## HARMONY.

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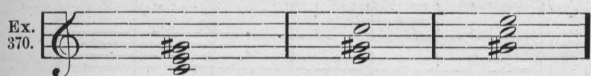
## 2d Inversion of the Diminished Triad incidentally.



## The Chord of the Extreme Fifth.

§ 205. There is one more chord, built upon the 3d tone (mediant) of the minor scale: the chord of the extreme 5th. It has been used as an argument against the recently adopted system of "Altered chords", which dispenses with the difficult and limitless explanation of tone combinations which have undergone chromatic change, by waiving their exact chord status, and considering chromatic changes as merely incidental modifications. The practical composer will no doubt side with the system of "altered chords", because that is precisely the way in which he does modify, or enhance by contraction or expansion—whenever there is room for it—his harmonies.

## Chord of the extreme 5th. 1st Inversion. 2d Inversion.



The chord in question can be regarded as an individually distinct chord, but as such it offers a very limited field of legitimate contrasted association with other chords. As an incidental alteration of the chord of the Tonic it has no further claim as a separate chord, and may be utilized whenever convenient.

## The Chord of the Extreme Fifth

in series illustrating its relationship in the Third and in the Fifth.



## (Ex. 371 continued.)



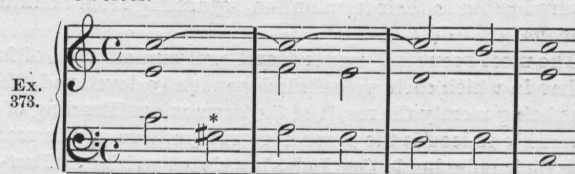
We have endeavored in Ex. 371 to have the chord of the extreme 5th appear as a distinctly individual chord. Vocally such a combination of chord progression would offer serious difficulties. The progression in the Bass part at † is particularly unsatisfactory and unvoiced.

A Vocal example avoiding the more difficult combinations.



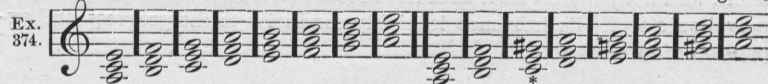
§ 206. In its second inversion, with a diminished 4th as its foundation, the chord of the extreme 5th is practicable incidentally only in the following manner:

3 Voices.



§ 207. The chord of the extreme 5th is in reality an incidental result of the introduction of the leading tone in the minor scale.

Minor scale and chords without leading tone. Minor scale and chords with leading tone.



## HARMONY.

171

## Introduction of the chord of the extreme 5th as an altered chord.



## The Chord of the Extreme Fifth allied to unrelated chords.

§ 208. Its tendencies of resolution to related chords are so marked that unrelated combinations offer no very acceptable result.

## The Chords of the Scale combined.

§ 209. The following example comprises all the three-toned chords of the major and minor mode (except that of the extreme 5th) together with the chord of the Dominant 7th. Due regard is paid to fluency in each part, to rise and fall and the general beauty of melody, to symmetry of form through similarity in the number of measures, contrast in the pauses marked by the whole notes, and to the capacity of the voices in conformity with their natural compass. The prescribed rules are duly heeded: Avoidance of consecutive fifths and octaves, of cross relation and augmented intervals. The leader ascends, the subleader descends, except at such points where special law requires their departure from this rule. The two resources of repeating chords, and giving a new chord at each step, have alternately been made use of.



(Ex. 376 continued.)



§ 210. A few examples are given for the formation of incidental chords by means of organ points and passing tones in different parts. These are fertile resources of composition, relieving the monotony of plain chords. Some of these incidental chords resemble chords of the 7th or their inversions, or other chords of even more extended compass. Research would go too far to ascertain the exact status of each of these incidental chord formations. Speedier and more thorough progress will be made by the student in the analysis of chord series, by tracing the organ points, short or long, from their introduction to their termination, separating from them the associated consonant intervals.

NOTE.—The most beautiful, greatest and profoundest style of four-part writing is that in which each voice is independently developed, the chord combinations being merely the result of the harmonious blending of the different parts. This indeed is the process of composition of the masters, as evidenced by their polyphonic (see Index) style of writing. *Part-thinking* is the attribute of the master, *Chord-thinking* that of the less skillful. We must nevertheless take into account the fact that the science of Harmony in the sense of "Physical Beauty of Sound" is essentially a modern achievement, and that, so long as it does not obscure or crowd out of existence the polyphonic style, its influence is highly conducive to the progress and expansion of musical art.

## HARMONY.

173

BACH and HANDEL are the representative writers of a perfect polyphonic style (Canon and Fugue), springing (in ways that need not to be explained here) from a deep feeling of religious devotion. HAYDN, imbued with the same spirit, but tempered by a child-like love of nature, is the link between BACH and HANDEL and MOZART and BEETHOVEN, who again may be considered the originators of a style in which human feeling and passion struggle for supremacy. They naturally associated with their artistic forms and classic style a grander expansion of Harmony and external or physical beauty of sound. MENDELSSOHN and SCHUMANN followed in their footsteps—MENDELSSOHN reviving religious fervor, expressed in the more captivating accents of modern Melody and Harmony. LISZT and WAGNER have sought to cultivate to the utmost boldness of Harmony, beauty of sound and development of material force. Lately KIEL, BRAHMS, RUBINSTEIN and others have sought to combine to these external and dazzling qualities the depth and manifold voicing of the old masters. This, therefore, is clearly the music of the immediate future, and it is gratifying to notice strong currents of this tendency everywhere in the great world of music—of Europe and to some extent in America. It may be added that the general musical public is not yet sufficiently cultivated to accept this style in opera, and that it is for the present confined to the oratorio, cantata, symphony and smaller instrumental and vocal works, which are recognised and supported by the most refined among the musical people.

## Incidental Chords, by means of Organ Points, and Diatonic and Chromatic Passing Tones.



(Ex. 377 continued.)



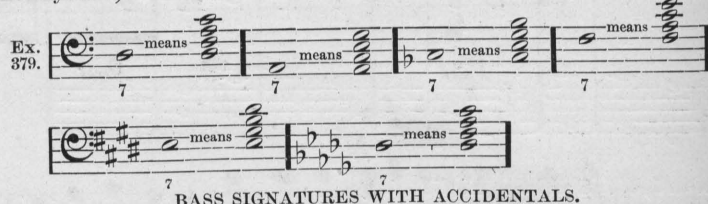
## Four-toned Chords, or Chords of the Seventh.

§ 211. All four-toned chords are dissonant and require resolution, immediate or ultimate, into a three-toned chord. The principal four-toned chord, that of the Dominant 7th, is familiar to the reader. It is built upon the Dominant, the 5th tone of the scale. We will now consider the remaining six chords of the 7th.

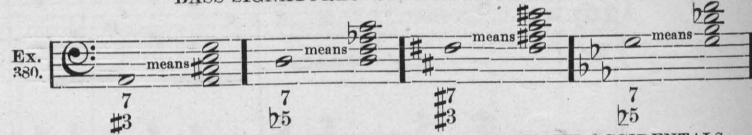
## CHORDS OF THE SEVENTH BUILT UPON THE SEVEN TONES OF THE SCALE.



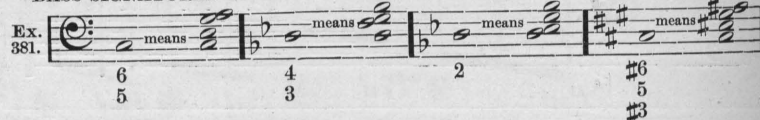
The figure 7 attached to any given tone, refers to one of these chords, providing the key be indicated by the proper signature (or its absence for the key of C).



## BASS SIGNATURES WITH ACCIDENTALS.



## BASS SIGNATURES OF INVERSIONS WITH OR WITHOUT ACCIDENTALS.

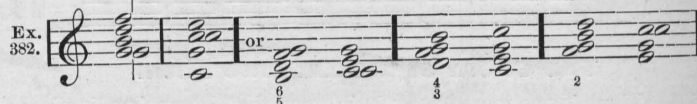


## HARMONY.

175

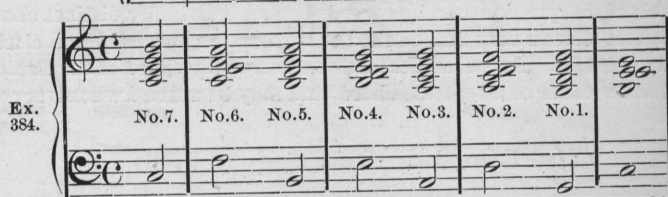
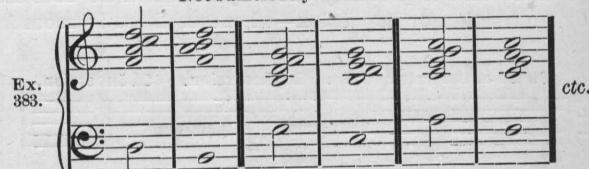
These examples will suffice to make clear the meaning of Bass Signatures for the various chords of the 7th, if the reader is familiar with the different keys, as explained in the Primer.

§ 212. The chord of the Dominant 7th is the most important four-toned chord, because its natural resolution results in the chord of the Tonic.



The remaining six chords of the 7th derive their comparative importance from the nearer or more distant relationship to the chord of the Dominant 7th. In other words, the further removed in relationship from the Dominant 7th, the less frequent their occurrence, and the less important the part they perform in the system of chords.

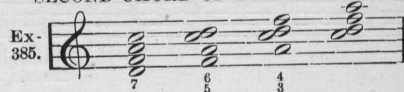
The following chain of chords of the 7th shows their relative importance: Not sufficiently contracted.



NOTE.—The chords of the 7th are related among each other in the 5th and in the 3d. The relationship in the 5th is important, that in the 3d of little value, because of their similarity, and poor progression. (See Ex. 383 above.)

Designating the chord of the Dominant 7th as No. 1, No. 2 would be that built upon the second tone of the scale. In the chain of chords just given, it is the one nearest the chord of the Dominant 7th, marked No. 2.

## SECOND CHORD OF THE SEVENTH.



# Lucrezia Borgia

Allegretto M.M. ♩. = 92.

JEAN PAUL.

The musical score is written for piano in 6/8 time. It begins with a forte (ff) dynamic and an Allegretto tempo. The first system includes a first ending marked (A) and a second ending marked (B). The second system continues the piece with various dynamics and articulation. The third system includes a section marked (C) and a section marked (D) with alternative fingerings. The fourth system includes a section marked (E) with a ritardando (rit.) and a section marked (F) with a 'Lunga Pausa' (long pause) and a change to mezzo-forte (mf) and then piano (p). The score concludes with a final chord and a pedaling mark.

- A. Commence in a very decided and vigorous manner. Be careful to strike each and every note of the chords. Many players, through carelessness, omit the middle notes while striking chords. By holding the second and third fingers well rounded, so as to bring their tips in line with those of the first and fourth, this fault is easily corrected. All the octaves and chords must be struck from the wrist, in order to draw a full, free, clear tone from the instrument.
- B. Consult Kunkel's Pocket or Maelzel's Metronome.
- C. The grace note "C" must be struck simultaneously with the lower E of the octave E following. The "D" and upper E of the octave must follow as quickly as possible. Treat the grace notes in the second and third line likewise.
- D. Here a choice of bass is given, either being good. The upper is the more difficult.
- E. Observe the *ritard* and *lento*, the latter being very slow; also the dynamic marks, *f. p.*
- F. *Lunga Pausa* signifies that a long stop should be made before proceeding.



*Ped* \* *Ped* \* *Ped* \* *Ped* \* *Ped* \* *Ped* \* *Ped* \* *Ped* \*

*Ped* \* *Ped* \* *Ped* \* *Ped* \* *Ped* \* *Ped* \* *Ped* \* *Ped* \*

*marcato la melodia.*  
*a tempo*

*Ped* \* *Ped* \* *Ped* \* *Ped* \* *Ped* \* *Ped* \* *Ped* \*

*Ped* \* *Ped* \* *Ped* \* *Ped* \* *Ped* \* *Ped* \* *Ped* \*

*Ped* \* *Ped* \* *Ped* \* *Ped* \* *Ped* \* *Ped* \* *Ped* \*

K. To play this variation well, the wrist must be held in a loose and yielding manner. The melody notes (indicated by double stems and marked accented), should be struck about three degrees more strongly than the notes of the accompaniment.

The musical score consists of five systems of staves. The first system shows a continuous melodic line in the right hand with frequent sixteenth-note patterns, while the left hand provides harmonic support with chords and single notes. Pedal markings are indicated by 'Ped' and asterisks. The second system introduces a crescendo ('cres...') and a 'do' note in the right hand. The third system features a 'sempre' marking and another crescendo. The fourth system continues the melodic development with a 'do' note. The fifth system concludes with a diminuendo ('dim...') and a 'do' note, ending with a 'pp' (pianissimo) marking. The notation includes various musical symbols such as treble and bass clefs, key signatures, time signatures, and dynamic markings.

L. Careful attention should be given to the *crescendi* and the *diminuendo* near the close of this movement.

Allegro maestoso. M.M. ♩ - 100.

The musical score consists of six systems of staves. The first system begins with a treble clef, a key signature of one flat, and a 4/4 time signature. It includes a metronome marking of 100. The music is marked with a forte (f) dynamic and includes various fingerings and slurs. The second system continues the melody and accompaniment, with a piano (p) dynamic marking. The third system features a crescendo (cres.) and a fortissimo (ff) dynamic, with a 'do' note in the bass. The fourth system includes a 'congracia.' marking and a piano (p) dynamic. The fifth system has a 'rit.' (ritardando) marking and a fortissimo (ff) dynamic. The sixth system begins with 'Con Brio.' and a forte (f) dynamic, ending with a flourish. Various performance instructions (M, N, O, P, Q, R, S) are placed throughout the score, along with 'Ped' (pedal) and '\*Ped' (pedal) markings.

M. *Allegro Maestoso* means that this movement should be played with animation and dignity. For the exact time, again consult the Metronome. Too much attention can not be given to the phrasing in this movement. The slurs, dots, fingering, all must be carefully heeded. The notes at the end of a slur, and those marked with dots must not be sustained. The fingers should leave the keys of notes thus marked, after striking, as though the hand had been gently propelled by a spring. Correct phrasing is a great art, and more than anything else distinguishes a good performer and artist from the piano hammerer; therefore one should try to excel in this particular.

N. Observe the substitution of the fingers, the thumb in the place of the second finger. It is to effect a *legato* of the third (E and G), following which is struck with the first and third fingers.

O. Heed the *crescendo*, and rise to the *ff* as marked.

P. Here the *crescendo* must be very sudden, in order to reach a double *ff* in the next measure. Pay special attention to the falling off in force after the double *ff*. It is to be even more perceptible than the *crescendi* which preceded the double *ff*.

Q. The climax of strength in this movement is reached at this point. It should be given with great breadth of tone. The *ritard* in the measure following must receive due attention.

R. The last note of the group, the sixth note, is to be struck with the octave in the bass.

S. Play this run evenly. The group is a septolet, and represents the second quarter. It must be played on the second beat of the measure. (See further explanation of septolet in Answers to Correspondents.)

string.....en.....do

*f* *p* *f* *ff* *f* *ff*

① *l.h.* *l.h.* *l.h.*

*sempre* *cres.* *cen.* *do.*

*Ped* \* *Ped* \* *Ped* \* *Ped* \*

M.M. ♩ = 88.

WALTZ.

② *p*

③ *f* *p* *f* *p*

*cres.*

*Ped* \* *Ped* \* *Ped* \* *Ped* \* *Ped* \* *Ped* \*

*cen.* *do.* *f* *p*

*Ped* \* *Ped* \* *Ped* \*

- T. Heed the *crescendo* and *stringendo*.  
 U. Nothing special is to be said here. All that is required of the performer is that the movement should be given in a light, graceful manner.  
 V. Either fingering is good, the upper however is preferable, as the change of fingers is sure to effect a perfect repetition of the F.



# Merry Sleigh Bells

R O N D O.

**Carl Sidus.**

**Lively.**

[illegible]

A musical score for the song "The Rose Tree". The score is written for voice and piano. The voice part is in treble clef with a key signature of one sharp (F#) and a common time signature (C). The piano accompaniment is in bass clef with a key signature of two sharps (F# and C#) and a common time signature (C). The score consists of eight measures. The first measure has a forte dynamic marking (f). The melody in the voice part is: G4 (quarter), A4 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (half). The piano accompaniment features a steady eighth-note pattern in the right hand and a bass line in the left hand. The piece ends with a double bar line and repeat signs.

[illegible]

8

Musical score for 'The Rose Tree' in G major (one sharp). The score is in 2/4 time and consists of 8 measures. The melody is written in the treble clef, and the accompaniment is in the bass clef. The melody features a series of eighth and sixteenth notes, with fingerings indicated by numbers 1 through 5. The accompaniment consists of a steady eighth-note pattern. The piece concludes with a double bar line and repeat dots.

The musical score for 'The Rose Tree' is presented in two systems. The first system contains the first five measures of the piece. The second system contains the final three measures, which conclude with a double bar line and the word 'FINE.' The melody is written on a treble clef staff with a key signature of one sharp (F#). The bass line is written on a bass clef staff. The piece begins with a forte (*f*) dynamic and a tempo marking of 'Moderato'. The first system ends with a repeat sign, indicating a first and second ending. The second system begins with a first ending marked '1.' and a second ending marked '2.' which leads to the final measure. The piece concludes with a 'FINE.' marking.

First system of musical notation. Treble clef, key signature of one flat (B-flat). The system consists of two staves. The treble staff begins with a forte (*f*) dynamic and contains a series of eighth notes, followed by a triplet of eighth notes and a quarter note. The bass staff contains a series of eighth notes, followed by a triplet of eighth notes and a quarter note. The system concludes with a repeat sign.

Second system of musical notation. Treble clef, key signature of one flat (B-flat). The system consists of two staves. The treble staff begins with a forte (*f*) dynamic and contains a series of eighth notes, followed by a triplet of eighth notes and a quarter note. The bass staff contains a series of eighth notes, followed by a triplet of eighth notes and a quarter note. The system concludes with a repeat sign.

Third system of musical notation. Treble clef, key signature of one flat (B-flat). The system consists of two staves. The treble staff begins with a forte (*f*) dynamic and contains a series of eighth notes, followed by a triplet of eighth notes and a quarter note. The bass staff contains a series of eighth notes, followed by a triplet of eighth notes and a quarter note. The system concludes with a repeat sign.

Fourth system of musical notation. Treble clef, key signature of one flat (B-flat). The system consists of two staves. The treble staff begins with a forte (*f*) dynamic and contains a series of eighth notes, followed by a triplet of eighth notes and a quarter note. The bass staff contains a series of eighth notes, followed by a triplet of eighth notes and a quarter note. The system concludes with a repeat sign.

Fifth system of musical notation. Treble clef, key signature of one flat (B-flat). The system consists of two staves. The treble staff begins with a forte (*f*) dynamic and contains a series of eighth notes, followed by a triplet of eighth notes and a quarter note. The bass staff contains a series of eighth notes, followed by a triplet of eighth notes and a quarter note. The system concludes with a repeat sign.

Repeat from the beginning to Fine.

# JOYS OF SPRING.

(WALTZ.)

Carl Sidus.

*Dolce. (Sweetly.)*

*p*

*f*

*p*

*f*

*p*

*f*

First system of musical notation. Treble clef, key signature of one sharp (F#). The melody begins with a half note G4, followed by a quarter note A4, a quarter note B4, and a half note C5. The bass line consists of a series of chords: G2-B2, G2-B2, G2-B2, G2-B2, G2-B2, G2-B2, G2-B2, G2-B2. The system ends with a half note G4 and a quarter note A4.

Second system of musical notation. Treble clef, key signature of one sharp (F#). The melody continues with a half note A4, a quarter note B4, a quarter note C5, and a half note D5. The bass line consists of a series of chords: G2-B2, G2-B2, G2-B2, G2-B2, G2-B2, G2-B2, G2-B2, G2-B2. The system ends with a half note G4 and a quarter note A4.

Third system of musical notation. Treble clef, key signature of one sharp (F#). The melody continues with a half note A4, a quarter note B4, a quarter note C5, and a half note D5. The bass line consists of a series of chords: G2-B2, G2-B2, G2-B2, G2-B2, G2-B2, G2-B2, G2-B2, G2-B2. The system ends with a half note G4 and a quarter note A4.

Fourth system of musical notation. Treble clef, key signature of one sharp (F#). The melody continues with a half note A4, a quarter note B4, a quarter note C5, and a half note D5. The bass line consists of a series of chords: G2-B2, G2-B2, G2-B2, G2-B2, G2-B2, G2-B2, G2-B2, G2-B2. The system ends with a half note G4 and a quarter note A4. The word "FINE" is written at the end of the system.

Fifth system of musical notation. Treble clef, key signature of one sharp (F#). The melody continues with a half note A4, a quarter note B4, a quarter note C5, and a half note D5. The bass line consists of a series of chords: G2-B2, G2-B2, G2-B2, G2-B2, G2-B2, G2-B2, G2-B2, G2-B2. The system ends with a half note G4 and a quarter note A4.

Sixth system of musical notation. Treble clef, key signature of one sharp (F#). The melody continues with a half note A4, a quarter note B4, a quarter note C5, and a half note D5. The bass line consists of a series of chords: G2-B2, G2-B2, G2-B2, G2-B2, G2-B2, G2-B2, G2-B2, G2-B2. The system ends with a half note G4 and a quarter note A4.

Repeat from the beginning to Fine.

# SKYLARK POLKA.

Vivo. M.M. 126.

Secondo.

Chas: Dreyer.

Tempo di Polka.

The musical score for "Skylark Polka" is written for piano in 2/4 time. It consists of five systems of music. The first system begins with a piano (*p*) dynamic and includes a triplet in the right hand. The second system continues the melody with various fingerings. The third system features a forte (*f*) dynamic and includes a triplet in the right hand. The fourth system concludes the piece with a final cadence. The fifth system provides a detailed fingering for the final notes. The score includes various musical notations such as notes, rests, and dynamic markings.

Ent'd acc'to Act of Congress in the year 1876 by Kunkel Bros in the Office of the Librarian of Congress at Washington D.C.

# SKYLARK POLKA.

Vivo. M. M. ♩ = 126.

Tempo di Polka.

Primo.

Chas: Dreyer.

8

The first system of musical notation for the Skylark Polka, measures 1-8. It is written in 2/4 time with a key signature of one sharp (F#). The melody is in the right hand, starting with a piano (p) dynamic. The left hand provides a simple harmonic accompaniment. Measure 8 ends with a repeat sign.

The second system of musical notation, measures 9-16. The melody continues in the right hand, featuring some triplet figures. The left hand accompaniment includes chords and single notes. Measure 16 ends with a repeat sign.

8

The third system of musical notation, measures 17-24. The melody continues in the right hand. The left hand accompaniment includes some triplet figures. Measure 24 ends with a repeat sign.

8

The fourth system of musical notation, measures 25-32. The melody continues in the right hand. The left hand accompaniment includes some triplet figures. Measure 32 ends with a repeat sign.

8

The fifth system of musical notation, measures 33-40. The melody continues in the right hand. The left hand accompaniment includes some triplet figures. Measure 40 ends with a repeat sign.

First system of musical notation. The upper staff (treble clef) contains chords with fingerings 4 2, 3 1, 4 1, and 3 X. The lower staff (bass clef) features a melody with a forte (*f*) dynamic and a slur over the first four measures. Fingerings 1, 2, and 4 are indicated below the notes.

Second system of musical notation. The upper staff continues with chords and fingerings 3 1, 4 2, and 4 2. The lower staff continues the melody with a slur and fingerings 1, 2, and 4. A measure with a forte (*f*) dynamic and a slur is also present.

Third system of musical notation. The upper staff includes chords with fingerings 3 1, 4 2, 4 1, 4 2, and 3 X. The lower staff continues the melody with a slur and fingerings 1, 2, and 4. A measure with a forte (*f*) dynamic and a slur is also present.

Fourth system of musical notation. The upper staff contains chords with fingerings 3 2 and 2 2. The lower staff features a melody with a piano (*p*) dynamic and a slur over the first four measures.

Fifth system of musical notation. The upper staff contains chords with fingerings 2 X, 4 X, and 3 X. The lower staff continues the melody with a slur and fingerings 1, 2, 3, and 4.

Sixth system of musical notation. The upper staff contains chords with fingerings 4 1 and 3 X. The lower staff continues the melody with a slur and fingerings 2, 3, and 4. A measure with a forte (*f*) dynamic and a slur is also present.

8

First system of musical notation, measures 1-4. The key signature is one sharp (F#). The first staff contains a treble clef and a grand staff with a bass clef. Measure 1: Treble has a quarter note F#4, a quarter note A4, and a quarter rest; Bass has a quarter note F#2, a quarter note A2, and a quarter rest. Measure 2: Treble has a quarter note B4, a quarter note C5, and a quarter rest; Bass has a quarter note G2, a quarter note B2, and a quarter rest. Measure 3: Treble has a quarter note D5, a quarter note E5, and a quarter rest; Bass has a quarter note C3, a quarter note E3, and a quarter rest. Measure 4: Treble has a quarter note F#5, a quarter note G5, and a quarter rest; Bass has a quarter note D3, a quarter note F#3, and a quarter rest. Fingering numbers 1, 2, 3, 4 are present. An 'X' is above the first measure of the treble staff.

8

Second system of musical notation, measures 5-8. Measure 5: Treble has a quarter note A4, a quarter note B4, and a quarter rest; Bass has a quarter note E2, a quarter note G2, and a quarter rest. Measure 6: Treble has a quarter note C5, a quarter note D5, and a quarter rest; Bass has a quarter note F#2, a quarter note A2, and a quarter rest. Measure 7: Treble has a quarter note E5, a quarter note F#5, and a quarter rest; Bass has a quarter note B2, a quarter note D3, and a quarter rest. Measure 8: Treble has a quarter note G5, a quarter note A5, and a quarter rest; Bass has a quarter note C3, a quarter note E3, and a quarter rest. Fingering numbers 1, 2, 3, 4 are present. An 'X' is above the first measure of the treble staff.

8

Third system of musical notation, measures 9-12. Measure 9: Treble has a quarter note B4, a quarter note C5, and a quarter rest; Bass has a quarter note D3, a quarter note F#3, and a quarter rest. Measure 10: Treble has a quarter note D5, a quarter note E5, and a quarter rest; Bass has a quarter note G2, a quarter note B2, and a quarter rest. Measure 11: Treble has a quarter note F#5, a quarter note G5, and a quarter rest; Bass has a quarter note A2, a quarter note C3, and a quarter rest. Measure 12: Treble has a quarter note A5, a quarter note B5, and a quarter rest; Bass has a quarter note B2, a quarter note D3, and a quarter rest. Fingering numbers 1, 2, 3, 4 are present. An 'X' is above the first measure of the treble staff. A 'p' (piano) dynamic marking is present in measure 12.

8

Fourth system of musical notation, measures 13-16. Measure 13: Treble has a quarter note B5, a quarter note C6, and a quarter rest; Bass has a quarter note C3, a quarter note E3, and a quarter rest. Measure 14: Treble has a quarter note D6, a quarter note E6, and a quarter rest; Bass has a quarter note F#3, a quarter note A3, and a quarter rest. Measure 15: Treble has a quarter note E6, a quarter note F#6, and a quarter rest; Bass has a quarter note B3, a quarter note D4, and a quarter rest. Measure 16: Treble has a quarter note F#6, a quarter note G6, and a quarter rest; Bass has a quarter note C4, a quarter note E4, and a quarter rest. Fingering numbers 1, 2, 3, 4 are present. An 'X' is above the first measure of the treble staff.

8

Fifth system of musical notation, measures 17-20. Measure 17: Treble has a quarter note A6, a quarter note B6, and a quarter rest; Bass has a quarter note D4, a quarter note F#4, and a quarter rest. Measure 18: Treble has a quarter note B6, a quarter note C7, and a quarter rest; Bass has a quarter note E4, a quarter note G4, and a quarter rest. Measure 19: Treble has a quarter note C7, a quarter note D7, and a quarter rest; Bass has a quarter note F#4, a quarter note A4, and a quarter rest. Measure 20: Treble has a quarter note D7, a quarter note E7, and a quarter rest; Bass has a quarter note G4, a quarter note B4, and a quarter rest. Fingering numbers 1, 2, 3, 4 are present. An 'X' is above the first measure of the treble staff.

8

Sixth system of musical notation, measures 21-24. Measure 21: Treble has a quarter note E7, a quarter note F#7, and a quarter rest; Bass has a quarter note A4, a quarter note C5, and a quarter rest. Measure 22: Treble has a quarter note F#7, a quarter note G7, and a quarter rest; Bass has a quarter note B4, a quarter note D5, and a quarter rest. Measure 23: Treble has a quarter note G7, a quarter note A7, and a quarter rest; Bass has a quarter note C5, a quarter note E5, and a quarter rest. Measure 24: Treble has a quarter note A7, a quarter note B7, and a quarter rest; Bass has a quarter note D5, a quarter note F#5, and a quarter rest. Fingering numbers 1, 2, 3, 4 are present. An 'X' is above the first measure of the treble staff.

dolce.

First system of musical notation, piano (p) and dolce. The system consists of two staves. The upper staff has a treble clef and the lower staff has a bass clef. The music is in 4/4 time. The upper staff contains a series of chords, mostly triads and dyads, with some eighth notes. The lower staff contains a series of eighth notes, mostly beamed together in pairs. The dynamics are p and dolce.

Ped. \*

Second system of musical notation, first and second endings. The system consists of two staves. The upper staff has a treble clef and the lower staff has a bass clef. The music is in 4/4 time. The upper staff contains a series of chords, mostly triads and dyads, with some eighth notes. The lower staff contains a series of eighth notes, mostly beamed together in pairs. The dynamics are p and dolce. The system ends with a first ending and a second ending, both marked with 1. and 2. respectively.

Ped. \*

Ped. \*

marcato il melodia.

Third system of musical notation, forte (f) and marcato. The system consists of two staves. The upper staff has a treble clef and the lower staff has a bass clef. The music is in 4/4 time. The upper staff contains a series of chords, mostly triads and dyads, with some eighth notes. The lower staff contains a series of eighth notes, mostly beamed together in pairs. The dynamics are f and marcato. The system ends with a first ending and a second ending, both marked with 1. and 2. respectively.

Ped. \*

Ped. \*

Fourth system of musical notation, forte (f) and marcato. The system consists of two staves. The upper staff has a treble clef and the lower staff has a bass clef. The music is in 4/4 time. The upper staff contains a series of chords, mostly triads and dyads, with some eighth notes. The lower staff contains a series of eighth notes, mostly beamed together in pairs. The dynamics are f and marcato. The system ends with a first ending and a second ending, both marked with 1. and 2. respectively.

Ped. \*

Ped. \*

Repeat from the beginning to : then go to the finale

FINALE.

Fifth system of musical notation, forte (f) and marcato. The system consists of two staves. The upper staff has a treble clef and the lower staff has a bass clef. The music is in 4/4 time. The upper staff contains a series of chords, mostly triads and dyads, with some eighth notes. The lower staff contains a series of eighth notes, mostly beamed together in pairs. The dynamics are f and marcato. The system ends with a first ending and a second ending, both marked with 1. and 2. respectively.

Sixth system of musical notation, forte (f) and marcato. The system consists of two staves. The upper staff has a treble clef and the lower staff has a bass clef. The music is in 4/4 time. The upper staff contains a series of chords, mostly triads and dyads, with some eighth notes. The lower staff contains a series of eighth notes, mostly beamed together in pairs. The dynamics are f and marcato. The system ends with a first ending and a second ending, both marked with 1. and 2. respectively.

Ped. \*

Ped. \*

The image displays a page of musical notation for a piano piece, likely a technical exercise or a short composition. The notation is arranged in five systems, each consisting of a grand staff (treble and bass clefs).

- System 1:** Starts with the instruction *dolce.* and a dynamic marking *p*. It features a series of chords and single notes with fingerings (1-4) and a pedaling instruction *Ped.* with an asterisk.
- System 2:** Continues the melodic and harmonic development, including a section marked *f* (forte) and another *Ped.* instruction.
- System 3:** Features a more complex texture with rapid sixteenth-note passages in both hands, marked *f* and *Ped.*
- System 4:** Includes a section marked *f* and *Ped.*, followed by a repeat sign and a first ending bracket labeled *1.* and *2.*
- System 5:** The final system on the page, starting with the word **FINALE.** in large, bold letters. It concludes with a final chord and a *Ped.* instruction.

Throughout the piece, various performance markings are used, including fingerings (1-4), slurs, and dynamic markings (*p*, *f*). The notation is clear and professional, typical of a published musical score.

# Czerny's Etude de la Vélodité, No. 3.

(From Kunkel's Revised and Annotated Edition.)

*Presto.*  $\text{♩} = 108.$  ( $\text{♩} = 132 \text{ to } 152.$ )

N<sup>o</sup> III.

*p*

*ossia.*

8<sup>a</sup>

- A. The aim to clearness and equality is in this exercise at first of greater importance than to rapidity and the pupil should be held to practice slowly, with high raising fingers, holding them more extended as a wider span is required.
- B. A careful shurring of the different groups of chords must be effected by gently moving the hand along; and making no change of position audible. Even small hands can attain the required extension without twisting of arm and elbow.

The musical score is written for piano and consists of five systems of staves. The first system is marked with a 'C' and contains complex triplets and sixteenth-note patterns. The second system continues these patterns. The third system is marked with a 'D' and a forte 'f' dynamic, featuring a more active bass line. The fourth system continues the piece. The fifth system concludes with a 'rf' (ritardando forte) marking and a final cadence. Fingerings and articulation marks (like 'x' for accents) are indicated throughout.

C. See B of preceding exercise .

D. The Basse may here be a little emphasized, while the right hand has to strike in a light and unconstrained manner .

# Then you'll Remember me

DANN DENKST DU MEIN.

M. W. Balfe.

*Andante Cantabile.*

The piano introduction is in 4/4 time, marked *Andante Cantabile*. It begins with a piano (*p*) dynamic. The right hand features a series of chords and single notes, while the left hand provides a harmonic accompaniment with chords. Pedal points are indicated at the bottom of the first five measures. The piece concludes with a *rall.* (rallentando) marking and a final chord.

ei - ne Ro - se schnell, da - hin Vom rau - hen Nord ver -  
 1. Schwärmt An - d'rer Herz und An - d'rer Mund Von süs - sem Lie - bes -

The vocal melody for the first verse is written on a single staff. It begins with a key signature of one sharp (F#) and a 4/4 time signature. The melody is marked *a tempo*. The lyrics are written below the staff.

1. When oth - er lips and oth - er hearts Their tales of love shall  
 cold - ness or de - ceit shall slight The beau - ty now they

letzt, Hat sich ein bö - ser Wurm da - rin Ver - der - bend fest - ge -  
 traum, Wie auf dem wei - ten Er - den - rund Nichts so be - se - . ligt

The piano accompaniment for the second verse is written on a grand staff (treble and bass clefs). It features a steady eighth-note pattern in the right hand and a more complex accompaniment in the left hand. The lyrics are written below the staff.

tell In language whose ex - cess im - parts The pow'r they feel so  
 prize And deem it but a fad - ed light Which beams with - in your

setzt, Und zieht in dei - nem Her - zen mild Um  
kaum, Dann tritt viel - leicht vor dei - nem Blick Ver -

well eyes      There may per - haps, in such a scene, Some  
When hol - low hearts shall wear a mask, 'Twill

sie das Mit - leid ein, 0 dann siehst du in ihr mein Bild, Ge -  
gang - ner Zei - ten Schein, Du denkst an un - ser Glück zu - rück, Ge -

re - col - lec - tion to be see, Of days that have as hap - py been And  
break your own to see, In such a mo - ment, I but ask That

" wiss, dann denkst du mein..... Ge.wiss, dann denkst du mein dann denkst du

you'll re - mem - ber me..... And you'll re - mem - ber, you'll re - mem - ber  
" " " " " " " " " " " " " " " " "

mein.

2. Welkt

me.  
" 2. When

Ped. Ped. Ped. Ped. Ped. \* Ped. \*

# WEDDING BELLS

HOCHZEITSGLOCKEN.

Words by Fred. E. Weatherly.

Music by Joseph L. Roeckel.

**Allegretto.**

1. Maid El - sie roams by  
3. A year by seas a

**Allegretto.**

3. Ein Jahr zur See, ein  
1. Das Els - chen wan - dert

3. Jahr zu land, Ver - gan - gen ist ein Jahr, Als Els - chen mit dem Scha - tze stand Nun am  
1. hin und her, Was ist denn mit ihr loss! Sie denkt weit, weit hin - aus aufs Meer Nur an

1. lane and lea, Her heart beats low and sad, Her thoughts are far a - way at sea, With her  
3. year by lands, A year since then has died, And El - sie at the al - tar stands, With her

3. heil' - chen Hoch al - tar, Nun am heil' - chen Hoch - al - tar. " " " " Wie  
1. ih - ren Schatz Ma - tros, Nur an ih - ren Schatz Ma - tros. Und Kling, ling, lang, Sie

1. bon - nie sai - lor lad, With her bon - nie sai - lor lad. But Kling, lang, ling, She  
3. sai - lor at her side, With her sai - lor at her side. While " " " Their

3. fröh-lich schallt der glo-cken Klang! " " " " " " Wie fröh-lich schallt der  
 1. hört der Hoch-zeits glo-cken Klang, Kling, ling, lang, Kling, ling, lang, Sie hört der Hoch-zeits

1. seems to hear her bride bells ring, Kling, ling, ling, Kling, ling, ling She seems to hear her  
 3. bon - nie bride bells gai - ly ring " " " " " " Their bon - nie bride bells

3. glo-cken Klang, der Hoch-zeits glo-cken Klang!  
 1. glo-cken Klang, der glo-cken Klang!

1. bride bells ring her bride bells ring.  
 3. gai - ly ring their bride bells gai - ly ring.

2. Die-sel-be Nacht ihr Schatz la-virt In wil-den See hin-aus, Und  
 Più lento.

2. That night her lov-er's good ship rode The fur-ious Bis-cay foam And  
 Piu lento.

als er's off' - ne Deck pas - sirt, Denkt er an sie zu  
*espressione.*  
 as the stream - ing deck he trod, He thought of her at

Haus. Denkt er an sie zu Haus, Und  
*molto rit.* *p* Tempo I?  
 home, He thought of her at home While  
*molto rit.* *dim.* Tempo I?  
*cres.* *p*

Kling, ling, lang, Er hört de Hei - maths - glo - cken Klang! Kling, ling, lang,  
 Kling, lang, ling He seem'd to hear his home bells ring! Kling lang ling

Kling, ling, lang, Er hört der Hei - maths - glo - cken Klang, der glo - cken Klang. D.C.  
*fp* *mf* *al* *3*  
 Kling, lang ling, He seem'd to hear his home bells ring his home bells ring. D.C.  
*fp* *mf* *f* *al* *3*



## ANSWERS TO CORRESPONDENTS.

ANNA L., *St. Louis*: Jenny Lind is not dead. She married a musician, Otto Goldschmidt, in Boston in February, 1852, and is now living the quiet life of a good wife and mother in London, her adopted home.

O. S. T., *Detroit*: Mapleson commenced his career as an operatic manager at the Lyceum, London, in 1861. The following year he opened at Her Majesty's Theatre, introducing the famous singer Trebelli to the English public.

N. N., *Louisville*: The ocarina is a musical instrument of about the same importance as a mouth harp. If any "instructors" exist, we do not know who may be their publishers. Don't waste your time on such trash, but, if you really wish to learn to play on some instrument, select one that is an instrument.

S. D. S., *Crawfordsville*: (1) Who built the organs in the First and Second Presbyterian Churches of St. Louis? (2) Which is the older firm, Decker & Son, or Decker Brothers?

(1) The builders of the organ in the First Presbyterian Church, St. Louis, were Marshall Bros., of Milwaukee, Wis., now out of business; of the Second Presbyterian Church, Gratiot, of Alton, Ill., said to be the poorest organ in St. Louis.

(2) Decker Brothers began business in 1832; the present firm of Decker & Son, in 1877. The senior member of the firm had, however, been in the piano business as early as 1856, in Albany, New York. For further information, write to the firms direct.

A. R., *St. Louis*: We have referred your question to Mr. Charles Kunkel, who gives the following explanation, which we hope you will find more lucid than the one you say you do not understand: "Quintoles sextoles and septoles can best be explained by examples. Take, for instance, 16th notes, which are expressed by two lines, and 32nd notes, indicated by three lines—the two lines indicate 16th notes (four notes to a quarter), and three lines indicate 32nd notes (eight notes to a quarter). Now, if five or six or seven notes are to be played in the time of a quarter, they can not be indicated by three lines, as the quarter would be wanting either one two or three notes, according to the group. This might also confuse the player. He might imagine the engraver had forgotten to make one or more notes of less value than a 32nd. Now, in order that no misunderstanding should take place, such groups are indicated by figures, which run as high as seven; for, when eight notes are played to a quarter they are 32nds and are noted as such. The same is to be said of all other notes—whole to half notes, half to quarter notes, etc. From 32nds to 64ths we would have groups of 9, 10, 11, 12, 13, 14 and 15."

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## MUSIC IN ST. LOUIS.

THE benefit concert tendered to Miss Lina Anton by the St. Louis Musical Union, occurred on the evening of April 19th. Mercantile Library Hall was nearly three-fourths full, so that, even after deducting the liberal "papering," the entertainment must have netted a fair sum over and above all expenses. The following was the programme:

PART FIRST.—1. Overture—"William Tell," Rossini, Grand Orchestra; 2. Tenor Solo—"Dormi Pure," (slumber song), Scuderi, Mr. Phil Branson; 3. Danse Macabre, Poeme Symphonique, Saint Saens, Grand Orchestra; 4. Piano Concerto, Op. 16, A. Henselt, with orchestra accompaniment. Larghetto—Allegro Agitato, Miss Lina Anton; 5. Soprano Solo—Romance from "Pretiosa," with Flute obligato, C. M. von Weber, Mrs. M. E. Laitey and Mr. D. Carr.

PART SECOND.—6. Overture—"Raymond," Ambroise Thomas, Grand Orchestra; 7. Baritone Solo—"Man-O-War's Man," Marchant, Mr. Joseph Saler; 8. Piano Solo—(a) Capriccio, Op. 76, 1. Un poco Agitato, 2. Allegretto non troppo, J. Brahms; (b) Etude, Op. 25, No. 7, Chopin; (c) La Valse des Valses, Op. 105, G. Satter, Miss Lina Anton; 9. The Awakening of the Lion, Kontski, Grand Orchestra.

It would afford us the greatest pleasure to be able to record a musical, as well as a financial success, and nothing but our duty to our readers and to art, could induce us to say, as we feel compelled to, that musically, this concert was one of the worst fiascos we have yet listened to in this city, where fiascos have not achieved the dignity of being rarities.

Although the orchestral numbers were all familiar to the players, there was not one that received even a passable interpretation. The orchestra was some ten or twelve men short, resulting in an unbalancing of the different instruments, and the instrumentalists present played out of tune, out of time, in a sort of helter-skelter, haphazard way. The "William Tell Overture," which the Union had performed before, in a very creditable manner, was fairly butchered. The only bit of it that was decently played being the violoncello solo of Mr. Mayer, in the beginning. Mr. Mayer, by the way, knows how to play his instrument, and always makes good use of his knowledge. The only excuse that could be made for this massacre is the one which we have since heard facetiously advanced by the father of the *beneficiaire*, Mr. Anton: "The T. II family is a large one, and this was not the Bill Tell with whom you are acquainted." Indeed it was not.

The "Danse Macabre" was, if possible, worse. But why particularize? Where all was so badly done, it is hard to say which was the worst. How is this to be explained? At least half a dozen members of the orchestra have said, or very strongly hinted to us, that they were getting no pay for their work, and *therefore* had no occasion to play well. That is, to say the least, a very poor excuse, even when coupled, as it was in every instance, with the further remark that the benefit tendered was not really a spontaneous offering on their part, but a matter of moral compulsion. It was unfair to Miss Anton, who certainly compelled nobody; it was unfair to the audience, who had paid their money to hear music; it was unfair to the authors, whose works were burlesqued; and "last, but not least," it was injurious to the reputation of the orchestra. It is not to be wondered at, then, that Miss Anton, coming on after this orchestral Bedlam, should have shown that she felt the depressing influence of what had gone before, and failed to come up to the just expectations of her friends. In the concerto, there was a considerable blurring of the more rapid passages, which, at least in the back part of the hall, where we sat, were often very indistinct. We must do the orchestra and the conductor the justice of saying that, in this number, their share of the work was fairly done. It was, indeed, the only bit of orchestral work that would pass muster.

In the Brahms *capriccio*, Miss Anton seemed to rally, and did some remarkably clever work, but the phrasing of the Chopin *etude* was something absolutely unheard of, and the execution of Satter valse fell very far short of what it should have been; and, let us say, in justice to Miss Anton, very far short of what we know she can do.

The vocal numbers were really the only ones that were at all properly rendered. Mrs. Laitey showing skill and taste in her rendering of the romance; and Mr. Saler giving his ballad in as good style as it could be given by any one. Mr. Branson's voice sounded throaty, in other respects he was satisfactory.

Miss Anton, although her father deals in other pianos, selected a Decker Grand from a rival establishment (Story & Camp), an exhibition of good judgment on the part of the fair pianist.

After regretfully recording the failure, from a musical standpoint, of the Musical Union at the Lina Anton benefit concert, it becomes a double pleasure to be able to chronicle, without mental reservation, a genuine success on the part of the same organization. The sixth and last concert of the Musical Union filled Mercantile Library Hall to overflowing on the evening of April 27th, and out of the large audience we are sure there was not one, however critically inclined, who did not leave the place feeling that he had listened to a performance that was as nearly perfect as could have been expected of any orchestra of the same size. The programme was as follows:

PART FIRST.—1. Overture—"Tannhauser," R. Wagner, Grand Orchestra; 2. Sixth Symphony (Pastoral), Beethoven, Grand Orchestra; 3. Piano Solo—(a) Barcarole, G. Minor, Op. 123, Kullak; (b) Nocturne, Chopin; (c) Grand Octave Etude, E. Flat, No. 7, Kullak, Mr. William H. Sherwood; 4. Ballet Music—"Feramors," Rubinstein; 1. (a) Dance of the Bayaderes; (b) Torch Light Dance of the Brides of Cashmere; II. (c) Dance of the Bayaderes; (d) Wedding March Procession, Grand Orchestra.

PART SECOND.—5. Overture—Raymond, Ambroise Thomas, Grand Orchestra; 6. La Zingara—(Soprano Solo), Donizetti, Mrs. Kate J. Broadus; 7. Musical Humoresque, E. Scherz, Grand Orchestra; 8. The Awakening of the Lion—Kontski, Grand Orchestra; Mr. A. Epstein, Accompanist.

As in the case of the Anton concert, all the orchestral members had been heard in previous concerts of the Union, but here the resemblance ended. From the time the conductor took up his baton for the Tannhauser overture, to the time when he laid it down at the end of the "Reveil du Lion," it was a genuine pleasure to note the thorough work of the orchestra. The interpretation of Beethoven's pastoral symphony was especially noticeable. This symphony, while not so difficult of interpretation as some of Beethoven's other works, the ninth symphony, for instance, demands taste and musicianship on the part of the conductor and a considerable amount of skill on the part of the performers. It is not absolutely the oldest specimen of "programme music" extant, but it is certainly the first that ever took high rank as a musical composition, and it bids fair to remain to the end of time a master-

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piece, equally popular with the many, because they can trace and grasp the ideas it is intended to convey, and with the critical few who follow in rapture the master's hand as the beautiful and spiritualized tone-picture of the scenes of nature grows lifelike and perfect beneath his magic pencil. How quietly, yet how brightly, the first movement opens! So unpretentious, yet so beautiful! It has the freshness of the morning breeze, the sparkle of the dew gems and the odor of the opening roses. It is such a strain as might well hail the advent of Homer's "Rododaktylos Eos," (rosy-fingered Dawn), as she opens the bars of morning to the fierce coursers of the god of day. Then how it grows, re-inforced by the voices of awakening nature, until the whole world seems to sing its hymn of joy, then sinks again into the quiet of the forenoon. Then, in the second movement (*Andante molto moto*), how artistically the two melodies, the upper melody (the theme), and the lower melody (of eighth notes), blend, yet do not blend, to represent the flowing brook; and how naturally, too, the songs of the night-ingale, cuckoo, and yellow-hammer, ring out as if they were a necessary part of the composition rather than an imitation of the sounds of nature. Nor is the third movement a less perfect picture of country life; we need but to shut our eyes and listen to see "the merry gathering of country people," with their grotesque dancing, in the countrified style of the air, and in the halting manner in which the village musicians fall into their respective parts. Then comes the storm (*allegro*) scattering the merry-makers. How it grows and swells, as it approaches, and breaks at last in full fury of blast and crashes of thunder until the climax is reached, and the trombones, kept in reserve up to this point, come in to re-inforce the grand orchestral thunder. Then how skillfully he works out the anticlimax with the flowing phrases for hautboy and flute, leading into the last movement (*allegretto*) the shepherd's song, representing, as Beethoven himself says: "Blithe and thankful feelings after the tempest." It is evening, evidently; the last rays of the dying sun are gilding the distant crests of the departing storm, whose darker depths are seen now and then to glow with the light of the electric fires, but whose angry voice is no longer audible. All at once the shepherd's pipe is heard in the distance, and the hunting horn answers from the depths of the woods, and with a hymn of thanks to Him who has guarded all through the storm, the movement and the masterpiece close—night, with her sable wings, broods over the earth, and silence reigns.

Such is the picture here drawn by Beethoven, and for once the Musical Union rendered it in all its beauty. To our mind, Mr. Waldauer showed more musicianship in his conducting of this symphony, on this occasion, than he had before done during the entire series of concerts.

Mr. Sherwood, the pianist, played with more expression and taste than we have yet heard him. He is a pupil of Kullak's, and we have no doubt that the two Kullak numbers, and the Chopin Nocturne, which constituted his number on the programme, were studied under the eye of the master. At any rate, we have discovered in Mr. Sherwood two different styles of phrasing—one, that of a finished reader—the other, that of a school-boy; and as the latter always appears in those selections which (from their date, etc.) it is evident he can not have studied under Kullak, we must attribute the former to the skill of the master and the good memory of the pupil. Mr. Sherwood has certainly an unusually developed technique, but he is graceful rather than forceful; in other words, his playing is essentially feminine. He is of a grateful disposition, we should judge, for he bowed profuse acknowledgments at the slightest sign of applause.

The remaining orchestral numbers, especially the Ballet music from "Famors," only added to the lustre cast upon both orchestra and conductor by the interpretation of the Pastoral Symphony.

The series of concerts of the Musical Union for the current year have now closed, and it is due to the gentlemen who originated them and carried them through to such a successful issue, to a knowledge that they have done more for the cause of music in St. Louis during the last winter than had been done in a decade before. All in all, considering the disadvantages under which he was working, the difficulties of an inaugural season, the material on hand, much of it unformed, Mr. Waldauer has done wonders. We know (for we have it from his own lips) that he has sometimes thought our criticisms too severe, but if they have seemed so, it has been because we criticised from a high standpoint. It would have been no compliment to either conductor or orchestra if we had said their performances were excellent for a street band. We had to deal with a "grand orchestra," and we have treated it as such. Reviewing the entire series of concerts, we can, however, unqualifiedly call the enterprise a grand success, and see in it the earnest of still better things in the future.

A mistake of ours in reference to the date of the third concert of the Choral Union, which caused us to get ready to attend the day after its occurrence, prevented us from hearing what, we are informed, was a good performance, and makes it impossible for us to give a detailed account of it in this place. We shall mend our ways, and be on hand at the next and last concert.

The St. Louis papers continue their intelligent (?) criticisms of musical performances. For instance, after the Anton benefit concert, one of the German dailies credited Mr. Epstein, the accompanist, with an excellent rendering of Kontzki's "Reveil du Lion," which had been very badly played by the orchestra; after the dress rehearsal of the last concert of the Musical Union, the *Globe-Democrat* said Theodore Kullak—dead nearly two months—had played some piano compositions, and failed to mention Sherwood and his playing of a couple of Kullak's compositions at all; then the *Republican* in its report of the concert itself (written by their stock-yards reporter, the correspondent of *Music*), credited Kullak with the Chopin nocturne, which was played by Sherwood—a very pardonable blunder, since Kullak and Chopin write so very much alike (?). And these are our educators!!!

The St. Louis Grand Orchestra, under the able leadership of Mr. Louis Mayer, has resumed its summer concerts at Schneider's Garden. The orchestra is practically the same as that of the St. Louis Musical Union. Its last year's successes will doubtless be repeated and excelled.

ART AND OIL.—The Norfolk *Virginian* of January 16 1881, refers to the remarkable cure effected by St. Jacobs Oil in the case of Prof. Cromwell, known the country over for his magnificent Art Illustrations, who had suffered excruciating tortments from rheumatism, until he tried the Oil whose effects he says were magical.—*Reading (Pa.) Times and Dispatch*, 282

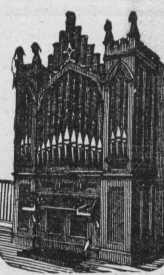
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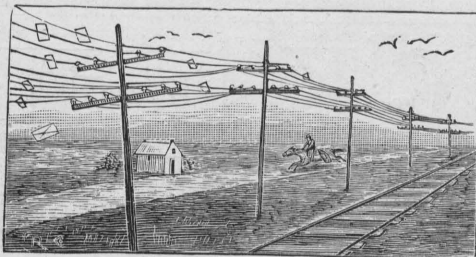
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BOSTON.

BOSTON, April 19.

From oratorio to opera bouffe—from symphony to simplicity—the music of Boston has swept in the past month. But the end is approaching; already the symphonic orchestras are disappearing, and the street bands and hand-organs are emerging from their obscurity with a strong smell of camphor. These are signs of summer. The hard-worked musical critic looks forward to the summer as a happy oasis in the desert of his existence, when no singer shall molest him with requests for notices, and no pianist shall trouble him with desires for puffs of his rising pupils. Spite of all that the poets have said and sung about the beauty of summer, it has one important drawback in this vicinity. The summer music of Boston is something "fearfully and wonderfully made." As if to revenge himself for the prominence which has been given to the violins during the winter season, the summer garden proprietor ostracises the unhappy fiddlers and gives us brass, and nothing but brass. But stay, he does make one exception; that is the bass drummer. With a muscular bass drummer at the helm it is often impossible to discover many of the misdeeds committed by Boston summer garden orchestras. Like charity, he covers a multitude of sins.

But we will not anticipate the evils that are to come; let us endeavor to be content with those we have.

Chief among the musical occasions of the past month have been the performances of the

**HANDEL AND HAYDN SOCIETY.**

These consisted of the entire St. Matthew Passion Music, by Bach, and Haydn's *Creation*.

The former work was not as equal as I have heard it given in previous performances. The choruses (save the final number and the chorales) were light and rather indecisive. Of the soloists, Mr. Georg Henschel and Mrs. Aline Osgood were best; the former being especially great. Mr. Henschel has not been endowed by nature with a fine or mellow voice; on the contrary it is rather hard and inflexible, and his enunciation of some of the vowels (the *e* particularly) adds to this harshness. But in everything he does is seen the poetry of the true musician, and this makes his work delightful to all who desire to have a true musical picture presented, rather than a voice or a singer merely.

Mr. W. J. Winch sang the part of the *Evangelist*. I did not count how many times he was obliged to sing "He said, however," in highest register, and then sat down again. For my part, I prefer to look over the interesting modulations of the recitatives at home, as occasion serves, rather than hear them droned out in such copious doses as Bach gives. I pity the tenor who has the task, and really think that the beauty of the work would be enhanced to modern ears if the entire part were given to an elocutionist to read.

The *Creation* went gloriously. Everybody, chorus, orchestra, director, and soloists, seemed to feel bright, that pleasant Easter night, and the result was as above stated. Mr. Whitney was the bass, and his voice was remarkably telling. Only in the highest register it seemed strained, and in soft passages the intonation was uncertain—a fault which is not uncommon with very heavy voices.

The Philharmonic Society gave its final concert of the season April 13. Three conductors were present. Doctor Maas was conductor-in-chief, if I may coin the word, and was also the piano soloist. His playing of the Schumann A minor concerto was calm, clear, and intellectual, especially in the chords of the first movement, and the *fortitude* of the last movement. Of his solos, I most admired the surety of the Rubinstein *Valse Caprice*, and the breadth of Tausig's arrangement of Schubert's *Marche Militaire*. His conducting of the "Jupiter Symphony" was a trifle heavy, especially in the *Andante* movement. He also conducted Raff's "Ein Feste Burg" overture. This treats Luther's *chorale* theme more dramatically than Mendelssohn has done in the Reformation Symphony. The use of the bass, the contrast of the second subject, and the snapping phrases of piccolo, are essentially modern. Raff introduces the theme, just as Mendelssohn does, in wood wind solos.

Mr. Carl Zerrahn conducted the concerto above mentioned with admirable steadiness and brilliancy. Mr. Chadwick conducted his own *andante* for string orchestra, which was finely performed, and is a good specimen of the symmetrical and melodious treatment which is found in this composer's works.

Speaking of this composer reminds me—why should we not have a series of two or three American symphonic concerts? We have now material enough, and how much such a proceeding would benefit American art! In no other way could the advance made in our music be as forcibly presented.

I have heard another new composition recently which pleased me greatly, and this also by a resident, but not a native composer. It was an *Ave Maria* for vocal septette, with string quartette accompaniment. Signor Tamburello, its composer, has recently joined the staff of the New England Conservatory of Music, and it was at the quarterly concert of this institution that the work was presented. I wish I could give you the programme of this concert (April 11) *in extenso*, but, though interesting, it is as long as a Paris Conservatoire examination, which it somewhat resembles. The Music Hall was packed in every part.

Another pleasant event connected with the institution was a reunion of the alumni and teachers at the Hotel Vendome, April 13. This was an informal occasion, but brought out nearly 200 people, all connected with the Conservatory, and a collation and an impromptu programme of music and readings passed away the hours.

The most important item regarding the New England Conservatory is yet to come. The directors are to buy the vast St. James Hotel, a building as large as the St. Louis Court House, with spacious grounds attached, and are going to found a college of music, which is to be of magnificent proportions. The students will live in the building (that is, those from abroad),

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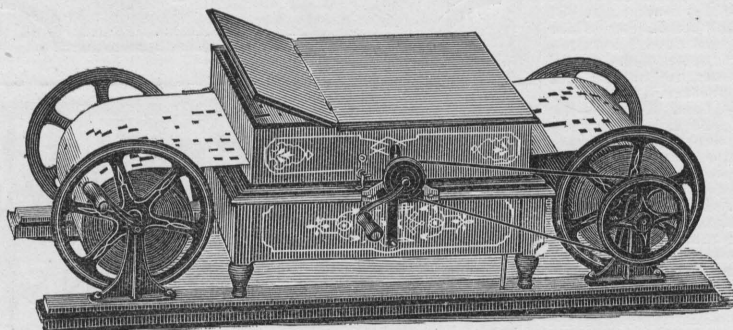
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and what with many lecture rooms, a great concert hall, etc., etc., the enterprise will have an important influence on Boston's musical advance. I shall give further details as the work of reconstruction progresses.

The chamber concerts in Boston have not been very numerous this month, but have been of high grade. Those by Mme. Therese Liebe and Miss Heimlicher have been excellent, and proved the dashing technique of the latter (pianist), and the broad, sweet intonation of the violinist.

Mr. Arthur Foote's trio concerts have been most interesting. The only fault I could find with them was that they took place on Saturday nights, and since Mr. Henschel has finished his orchestral series, I had hoped, like the domestic, to have my "Saturday out." At one of these concerts Mr. Foote played a trio of his own composition, which I must also class with the fine new works of native origin which I have recently heard. It is exquisitely melodious, and sometimes this leads it to become rather a *romanza* for strings, with piano accompaniment, than a real trio. Its movements partake too invariably of an *andante* flavor; but having said this, criticism may cease, and the work be accorded a good rank in the American repertoire.

I must allude to the performance of

BEETHOVEN'S FIDELIO,

which took place as long ago as March 29. As the event is so old, I need not give many details. Mr. Henschel was the *Pizarro* of the cast, and made a great triumph. But at the close he also took the part of *Fernando* (it was given as concert music, without costume), and this was not as good. It involved cutting out the short phrases of *Pizarro* at the *finale*, for Mr. Henschel, good musician as he is, does not possess the ability to sing two parts at one and the same time.

Miss Hemmings was somewhat overweighted in the part of *Leonora*, and the chorus at the *finale* became an indiscriminate rout, in which Beethoven was so badly mangled that he was unrecognizable.

Grau's French Opera Troupe are at present here. "How have the mighty fallen!" There is not a decent singing voice in it, and Paola Marie, once piquant and pretty, is now coarse, heavy, and "lags superfluous upon the stage." COMES.

NEW YORK.

NEW YORK, April 25, 1882.

EDITOR KUNKEL'S MUSICAL REVIEW.—The musical festival which is to take place at the Seventh Regiment Armory, under the leadership of Theodore Thomas, on May 2d, 3d, 4th, 5th, and 6th, is the general subject of conversation and discussion among musicians. An orchestra of three hundred and choruses of from thirteen hundred to three thousand ought to furnish a sufficient amount of music to be sure, but there are those—and your humble servant among the number—who believe that more music, though certainly less noise, would have been obtained from a smaller number of participants. The undeniable skill of Thomas as a conductor will undoubtedly bring from this large mass the best possible results, but even Thomas can not do the impossible. The laws of acoustics are as immutable as those of the Medes and Persians, in fact, a good deal more so, and it is impossible to so group three thousand people that the voices of all shall reach the ears of the listeners simultaneously; in other words, the music will necessarily be blurred, and the musical result of the choruses will certainly fall short of what is expected by very many—not through any fault of theirs, nor of the conductor as such—but through the intractableness of the laws of nature. Mr. Thomas is too good a musician not to know all this; but great as is his devotion to the cause of music, his devotion to the cause of Thomas is still greater; and he has a powerful rival here in the person of Dr. Damrosch, whose last year's efforts must be surpassed, if possible; surpassed that is, in the eyes of the masses who have not yet really learned the difference between a big thing and a great thing; therefore, Mr. Thomas must have monster choruses, even if they are likely to make monstrosities out of master-pieces. The solo talent is, for the most part, truly first-class. Mme. Gerster, Frau Materna, Mrs. Osgood, Miss Cary (if her throat allows her), Miss Winant, Campanini, Galassi, Candidus, Remmert and Whitney, are enough to make some of "you Western fellows" wish you were here. I have purposely left out Henschel, whose voice is harsh, if his method is musicianly, and little Toedt, whose *tenore di grazia* is altogether too light for such a hall, and such an audience, and whom you probably would not care to hear.

At the last concert of the Oratorio Society, Dr. Damrosch produced a work of his own, "Sulamith," based upon certain portions of the Song of Solomon. The mythical meaning of these extracts makes them totally unsuited to musical setting, and it is no wonder that Dr. Damrosch's attempt should have been an almost complete failure, notwithstanding the real musical merit of some of the numbers.

The cheap opera season given by Mr. Mapleson, has been very liberally patronized. Mapleson is about the only operatic manager who has made money during the past season in the United States, for Abbey's Patti tour can not be called an operatic venture.

Maurice Grau is here with his French Opera Company. It is far from being what it was when here last. Paola Marie has lost some of her *chic*, and Duplan and Mezieres can not, by their excellent acting, compensate for their lack of voice, and the shortcomings of a bad chorus, and worse orchestra.

Mr. Henry G. Hanchett has taken rooms at No. 32 E. 14th Street, where he proposes to teach teachers, a considerable undertaking for one of Mr. Hanchett's years and experience. He is giving a series of what he calls "Occasionals," that is to say, familiar lectures on musical topics, accompanied with illustrations drawn from the best sources, certainly a capital idea. Conover is hard at work on his uprights; says they're "just booming." Stein, fat and saucy as ever, sings as a soloist at the Wagner matinee on May 4th. If St. Louis can send us more such fellows, send them on!

Why don't you get your publishers to hurry up those compositions of Floersheim? His friends know he writes and how Kunkel Brothers get up their music and they expect something fine in manner as well as in matter.

Your remarks about Welles and that pocket book are mystifying some people here. Was the pocket book a black one—I saw him have one such not long since? IL TROVATORE.

[The black pocket book must be Welles' own—at least it does not answer the description of the one lost by our Mr. C. K., which was of red Russia leather.—EDITOR.]

CHICAGO.

CHICAGO, April 27, 1882.

EDITOR KUNKEL'S MUSICAL REVIEW.—Shakespeare says: "Music soothes the savage breast." (Is this why they put a "brass-band" around a bull-dog's neck?) But I think this can not very well have been the case with a number of managers, "testimonial-benefit" arrangers, and others in Chicago,

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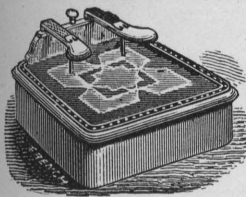
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during the "foolish" month of April. We had a great deal of music, good music, but the patronage was "very far between," and the enthusiasm according. The benefit to Mr. H. Balatka (by the Germania Männerchor), whom Mr. E. leaves to make room for Mr. Otto Lob (?). The first concert of that wonderful new Philharmonic Society (Herr Liesegang, Director), the new operetta, "The Polygamist," by Rosenbecker and Seebaum, and several minor affairs, have been failures, financially speaking. From a musical point of view, "Die Schöne Melusine" brought out at Balatka's benefit, showed that our singing societies are not able to do justice to such grand work. However, I must not forget to praise the work done by our Chicago Orchestra, which has played admirably on all the above mentioned occasions. The last concert of this organization was given at North-side Turner Hall, April 24th, with an audience of fully 1200 people. The programme was a "request" one by the public, mostly popular music: "Dichter und Bauer," "Blue Danube," Rhapsodie No. 2, etc., which selections were heartily appreciated, especially the playing of Prof. Julian Heinze (Liszt's second concert, with orchestra). The Beethoven Society drew a full house, and rendered the several numbers in the usual fine and artistic manner, and the testimonial to Geo. Schleiffarth, our "home" composer and pianist, April 10th, showed the great popularity of Mr. S. by a full hall, and a little amount "over" expenses, in spite of a stormy night.

Pratt's opera, "Zenobia," under the management of the Slayton Lyceum Bureau, will shortly be brought out with a grand orchestra, chorus, and fine soloists (Cary, etc.).

The preparations for the "May Festival" are in full blast, so to speak, and pamphlets, posters, lithographs of the stars, etc. are thicker than the shingles on a meeting-house. The exposition building is being fitted up in grand style, and engines are forbidden to whistle.

The Singers' Society "Congress," a new male-chorus, gives its first musicale at Central Music Hall, this evening, under the baton of Prof. O. Schmoll; the soloists are Miss Schell, soprano; Edw. Schulze, tenor, and others. The "United Männerchor" (under Prof. Karl Kölling), Fourteen Societies, will appear for the first time on any stage "in toto," Sunday, April 30th.

I shall write more fully next time; this, my first letter, is somewhat "general," owing to the short notice.

Yours truly,

LAKE SHORE.

BALTIMORE.

BALTIMORE, April 22, 1882.

EDITOR KUNKEL'S MUSICAL REVIEW.—The Oratorio Society is on the *qui vive* for a good time in New York. Theo. Thomas examined them critically, and pronounced favorably upon them as regards ability, quality and quantity. Over five hundred have signified their intention of participating in the New York May Festival next week. They will just handle Israel in Egypt without gloves, and don't you disremember it. Baltimore has good cause to be proud of this organization, and should do every thing to foster it; if, from any reason, it should fail or cease to exist, there could never be an association formed to take its place.

An amateur company gave the Chimes of Normandy at the Academy of Music on the 17th and 18th insts., for the benefit of a local charity. To draw it mild, the performance was unusually fine. Miss Etta Maddox, the two Mr. Hardings, Mr. Chas. Kaiser, Jr., and Mr. Macey, deserve special notice.

Strakosch's Italian Opera Troupe gave Sonnambula, Lucia, Mignon, Barber of Seville and Faust, at the Academy of Music, on the 19th, 20th, 21st and 22d, and matinee. Audiences good, performance satisfactory.

Hess' Acme Company played the following light operas at Ford's Opera House, during the same week, to crowded houses: Mascot, Olivette, The Widow, and Fra Diavolo.

Was it the printer, or your humble correspondent, who mixed things so terribly in mention of Mr. Van Lee's concert. Mrs. Metzger was the prima donna (a very fine alto singer), Mr. Zimmerman, tenor, Mr. Blumenberg, violoncellist, and Mr. Schaeffer, violinist.

Spring trade is not as booming as it might be. Sheet music business fair; piano and organ ditto. Will interview the trade so as to give you an intelligent understanding in our next, of matters and things here.

OCCASIONALLY.

?? ? ? ? ? ? ? ? ?  
? ? ? ? ? ? ? ? ? ?  
PERTINENT AND IMPERTINENT.

Do "benefit" concerts benefit anybody?

Is it not about time for musical papers to "let up" on printing slush and gush about Patti and her "Ernesto?"

How much longer shall we have to wait for an answer to a civil question? Well, have you the contents of that pocket-book?

Who sat for the picture of Mme. Rivé-King published in the pamphlet containing the opinions of the press concerning that artist?

Does any one doubt that if Nilsson and Patti both come to this country next year, Nilsson will carry off most of the honors and money?

Do the piano manufacturers, who were the autocrats of the piano trade in the United States, say ten years ago, realize that they are slowly but surely "losing their grip?"

Is it not rather crowding things to have so many musical festivals all in the month of May? Would not the results, both musically and financially, have been better, if the festivals had spread over several months?

The best people will vote for the best man every time. And we judge by the number of the St. Jacobs Oil constituency, that it is the best remedy for the rheumatism known. Prof. Tice, of St. Louis, among others, says so.—*Rural New Yorker*.

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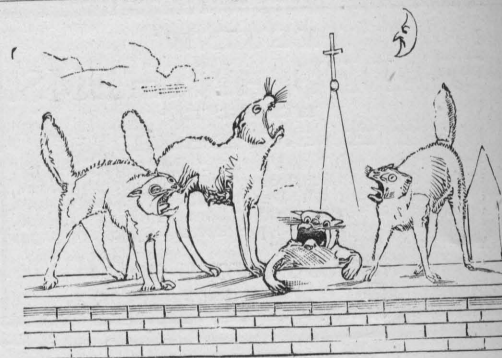
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### COMICAL CHORDS.

A SOUND judge—a musical critic.

FISHES are hard-hearted things; we all know that fishes spawn their young.

A TRUE woman loveth flowers—the kind the new spring bonnets are trimmed with.

AN Erie girl calls her fellow, who is a member of the Michigan crew, her evening's tar.

DOES a stolen hen lay poached eggs? Dunno! If you buy a hen, does she lay buy-led eggs?

THE Cyclops were an industrious race. They had a single eye to business.—*Boston Transcript.*

THE best time on record at the old Jockey Club meetings was the lunch time.—*N. O. Picayune.*

"MY wife," remarked Fitznoodle, "is fairly crazy over the fashions. She's got the delirium trimmings."

THE life of a locomotive is only thirty years. This is another warning to inveterate smokers.—*Oil City Derrick.*

WATERING places will soon open for the summer. Watering places are places where they drink whisky and liquors.

"A HOG's head," he began. But she interrupted him. She said: "No matter what a hog said." She thought he was speaking of his neighbor.

A WITNESS was so exhausted that he called for a glass of water. The judge said to the examining lawyer, "Let him go; you have pumped him dry."

MR. SISSENDORF always trembles when his wife sings in church with prayerful earnestness: "Oh! for a thousand tongues."—*McGregor News.*

A LITTLE boy who has been used to receiving his older brother's old toys and clothes, recently remarked: "Ma, will I have to marry Tom's widow when he dies?"

WASHINGTON scene: Deep-voiced guzzler—"Hi, waiter! bring me three more schooners!" Awe-struck spectators, whispering: "That must be the new Secretary of the Navy."

COPY of a notice on the beach at a watering place: "In cases of ladies in danger of drowning, they should be seized by the clothing and not by the hair, which generally comes off."

BROWN says he hates inquisitive people, and the worst kind of inquisitiveness, he thinks, is that exhibited by the man who stops him in the street and wants to know when he is going to pay that little bill.

"MAMMA," remarked an interesting infant of four, "where do you go when you die?" "One can't be quite certain, darling. How can mamma tell? She has never died yet." "Yes, but haven't you studied geography?"

"JOHNNY," said a fond mother to her boy, "which would you rather do, speak French or Spanish?" "I would rather," said Johnny, rubbing his waistband and looking expressively at the table, "I would rather talk Turkey."

"MILICENT" wants to know what influence has the moon on the tide? It makes a tied dog howl all night. Millicent, and that's about the only thing there is tied in this Mississippi country that we know of.—*Burlington Hawkeye.*

Two darkies were vaunting their courage. "I isn't 'feared of nothin', I isn't," said one. "Den, Sam, I reckon you isn't 'feared to loan me a dollar?" "No, Julius, I isn't 'feared to loan you a dollar, but I does hate to part with an old friend for-ebber."

FROM cause to effect: A bald-headed professor reproving a youth for the exercise of his fists, said: "We fight with our heads at this college." The youth reflected a moment and then replied: "Ah, I see, and you have butted all your hair off."—*Waif.*

A YOUNG man writes to us enquiring how he may learn to play the cornet without a master. We think no young man who wants to learn to play the cornet should ever be without a master, and a stern, severe one, too.—*Cincinnati Saturday Night.*

AT one of the schools in Cornwall, England, the inspector asked the children if they could quote any text of Scripture which forbade a man having two wives. One of the children sagely quoted in reply the text, "No man can serve two masters."

"How are you getting along?" asked a widow of her late husband, who appeared to her at midnight as a ghost. Ghost: "Very well indeed—much better than during my twenty years' married life on earth." Widow (delighted): "Then you are in heaven?" "Oh, no."

CONSCIENTIOUS newsboy, who has been dispatched with all speed to the refreshment room by a famishing passenger to fetch a penny roll, bribed with an additional penny to get one for himself (to famishing passenger): "Please, sir, here's your penny. There was only one left."

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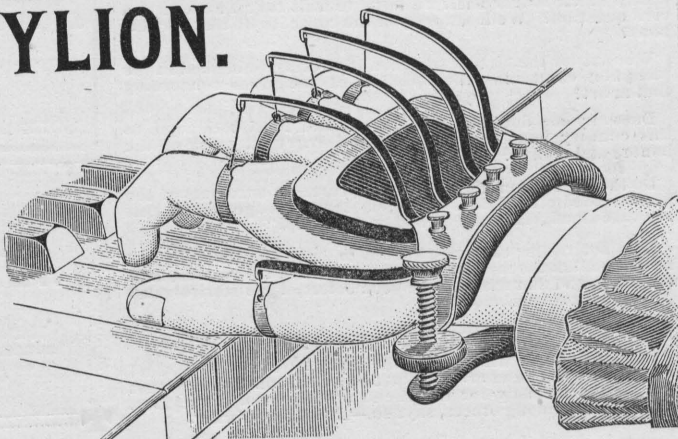
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A DUTCHMAN was relating his marvelous escape from drowning, when thirteen of his companions were lost by the upsetting of a boat, and he alone was saved. "And how did you escape their fate?" asked one of his hearers. "I did not go in de same pote," was the Dutchman's placid answer.

STYLISH Cincinnati people pronounce it "Cin-cin-nawh-tee." It is musical, and that city is nothing if not musical. Why not continue to be musical and call the city Cin-sonata?—*Courier*. In the St. Louis Sunday-schools, they teach that people who live in Sin-sin-naughty go to Chicago when they die.

THE bride was led up the broad aisle,  
Got up in the most killing staisle,  
When asked if she'd be  
A true wife to he  
She promptly replied: "I should smaisle."

"Please, sir, give a few cents to a poor blind man." "Are you entirely blind?" "Yes, sir." "Haven't got anything for you to-day?" "I suppose you think because you wear tight pants, and have got your hair parted in the middle, you are somebody. You look like that man who was hung in Washington County last week; you long-legged, red-headed, freckled-face galoot!"—*Texas Siftings*.

THERE is said to be in Milwaukee the champion marrying justice. There is nobody to equal the neatness and dispatch with which he ties the knot. This is the way he does it:

"Have'er?"  
"Yes."  
"Have'im?"  
"Yes."  
"Married; \$2."

"Look at the pieanna, folkses," said old Sam Johnson, the other night, to a roomful of his sable friends; "look at the pieanna! Der is whaur you see an illegory, showing the proper spear ob de brack man. Doan you see de common notes, de white trash, down in de lower row, all run togeder like a white-washed bo'd fence? An' up in de balconia yous see de brack notes, de people ob color, arranged in select assemblies of twos and frees."

It is related that at a friendly gathering at Holland House the conversation of the distinguished persons present turned upon love. Tom Moore compared it to a potato, because "it shoots from the eyes." "Or rather," exclaimed Byron, "because it becomes less by paring." We think neither was right. Love is not like a potato at all, for love is blind, and a potato has eyes; the potato is constantly being mashed, but love is a masher. Probably the only resemblance that love ever bears to a potato is when it gets into a stew.

ONE day Billy, that's my brother, he and Sammy Dobby was playin' by a mudhole, and Billy he said: "Now, Sammy, les play we was a barnyard; you be the pig and lie down and woller and I'll be a bull and beller like everything." So they got down on their hands and knees and Sammy he went into the mud and woller while Billy bellered like distant thunder. Wimeby Sammy he cum out muddy; you never seen such a muddy little feller, and he said: "Now you be the pig and let me beller." But Billy he said: "I ain't a very good pig 'fore dinner, and it ill be time 'nuff for you to beller when yer mother sees yer close."

THIS "hard one" is sent by an inquiring correspondent to the *Boston Journal*:

Mr. Editor: Tell me why colonel  
Is spelled in a style so infolonel?  
Shed one ray of light  
On a sorrowful wight,  
Who for years has subscribed for the Jolonel.

We've glanced the naughty papers through,  
And if one-half they say is trough,  
Then KUNKEL'S MUSICAL REVIEW  
Says Oscar Wilde's indeed tough tough,  
Perhaps some day these rhymes we'll rough,  
But, though so bad, they'll have to dough.

A LITTLE boy wanted a drum. His mother, wishing to give him an impressive lesson, suggested that if he should pray for it he might receive one. So at night, when ready for bed, he knelt down and prayed:

Now I lay me down to sleep,  
(I want a drum.)  
I pray the Lord my soul to keep,  
(I want a drum.)  
If I should die before I wake,  
(I want a drum.)  
I pray the Lord my soul to take,  
(I want a drum.)

His father, who had been let into the secret, had meanwhile quietly placed a drum on the bed. As the youngster rose, and his eyes fell on the drum, he exclaimed in an emphatic manner that banished all serious thoughts from the minds of his listeners: "Where the devil did that drum come from?" The anticipated benefits from that lesson may probably be considered lost.—*Troy Times*.

### LIBELS.

*The Score*, Boston. "Professor I. D. Foulon is not only a member of the Faculty of the St. Louis Homoeopathic College, but an attorney at law. He has made KUNKEL'S REVIEW one of the largest and best of musical magazines. 'If this be libel, then make the most of it!' [Well, is it not libel us to be called "professor" outside of the lecture-room?]

*Newark Daily Register*.—"The MUSICAL REVIEW, published by Kunkel Bros., St. Louis, Mo., is a very welcome addition to our exchange list. It is ably edited, beautifully printed, and is always filled with interesting articles on musical topics. The music in the April number, which we have just received, comprises the following selections, etc."

*Sunday Call*.—"For quality and quantity of its musical numbers, Kunkel's REVIEW certainly excels all other musical periodicals."

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MAJOR AND MINOR.

If the picture of her published in *Musical People* is at all like her, Materna is unmistakably an African.

CAMILLE SAINT-SAENS was offered a brilliant engagement for this country, but declined on the ground that he disliked the sea.

COUNT GEZA ZICHY, the one-armed Hungarian pianist, is about to give a series of concerts in London, by invitation of the Prince of Wales.

CARL ZERRAHN, the eminent conductor of Boston, writes to McPhail that his pianos "are as perfect as art, care and intelligence can make them."

M. BELLEVANT has been entrusted by Maurice Gran with the formation of a French opera company, which is to play in the United States next winter.

MME. RIVE-KING is to give ten concerts in San Francisco and Oakland, Cal., in May. She will be assisted by an orchestra conducted by Gustav Heinrichs.

ARABELLA GODDARD, after many years of retirement, appeared at Sims Reeves' concert in London. She is said to retain all her excellences of execution.

An interesting concert was given on April 10th in the chapel of the Independence Female College, by the pupils of Mrs. Roman, a well-known teacher of music.

GREAT success has attended the production of M. Saint-Saens' Biblical opera, "Samson and Delilah," in Hamburg. The composer was recalled after each act, and had a laurel crown given him.

A NEW office has been created at the Royal Conservatory, Brussels—that of "Keeper of the Concert Instruments." Georges Mougenot, instrument maker to the Conservatory, has been elected to fill the post.

A NEW YORK manager threatens to revive "Pinafore" with every note of the original music, but not a line of the original text, to make the words and the scenes American and the plot entirely different from the original.

MAX STRAKOSCH has another son and heir. The next generation must be provided with operatic managers and Max means that it shall be provided with good ones. The prospective manager is said to be a vigorous vocalist.

WE regret that the eminent musician and pianist, Carlyle Petersilea, principal of the Petersilea Academy of Music Elocution and Languages, Boston, has been dangerously ill from erysipelas. At last accounts, he was not yet out of danger.

THE French composer, Benjamin Godard, has been honored by a festival in Paris. He was enthusiastically received, as well as his compositions, especially those for the orchestra, among them being "Le Tasse" and "La Symphonie Gothique."

THE salary which Edward Strauss, brother of the great Johann, is to receive for his season's work at the New York Casino, soon to be opened, is \$10,000. Though not of the same importance or reputation as Johann, he is well-known as a waltz writer and conductor.

THE Gerster nights in Philadelphia, recently, drew very largely. But the "off nights," with Kellogg, were a thorough failure. She did not draw at all. It is the old story. Where there are two stars in a company, one has to go to the wall. Besides, Clara is getting old and played out any how.

MINNIE HAUKE will head an English opera company next season in this country. Among the works to be produced in English are "The Taming of the Shrew," "The Merry Wives of Windsor," "Tannhäuser," "Lohengrin," and "Mignon." The personnel of the company is not yet decided upon.

PROF. A. J. GOODRICH writes us from Des Moines: "We are making desperate efforts to establish a genuine 'Choral Union,' and hope to succeed. We have now over fifty members." Mr. Goodrich and his wife will conduct a "Normal Music School" at Des Moines from June 19 to July 22.

A GRAND musical festival is to take place at the Palais des Beaux Arts, Brussels, next August. Handel's "Alexander's Feast," and important works by MM. Pierre Benoit and Samuel (director of the Ghent Conservatoire) are to be performed. M. Faure and Mlle. Krauss have been engaged.

SIGNOR CAMPANINI, with his customary benevolence, proposes to give a grand concert for the benefit of the Italian schools in New York, and the Italian immigrants arriving there at Steinway Hall, on the evening of May 8. All the principal artists of Mr. Mapleson's company and many other musical celebrities will take part.

Il Trovatore says: "The impresario Strakosch is negotiating with several artists of the Italian Lyric Company of M. Ferrari, among them Borghi-Mamé, Tamagno and Castlemary, for five months from next December, for the United States. Strakosch has already offered to Tamagno 25,000 francs per month, but the artist asks 30,000.

CHRISTINE NILSSON has signed a six month's engagement for America, to begin in September next. Henry E. Abbey is the second party to the contract, and Mme. Nilsson will probably make her reappearance at the Grand Opera House, New York, which will be thoroughly renovated during the summer. The supporting company and orchestra will, it is said, be complete in every respect.

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The first number of *Goldbeck's Musical Instructor* is before us. Mr. Goldbeck, its editor and proprietor, needs no introduction to the readers of the REVIEW. The present number is an interesting one, and no doubt the subsequent ones will be, in all respects, equal to this. A little more care in the proof-reading of the musical examples will be necessary, as a cursory glance over them shows us several misprints therein, some of them of a nature to mislead the learner.

The live-stock reporter of the *Missouri Republican*, who is also the St. Louis correspondent of *Music*, takes us to task in the latter paper because we said that Dr. Maas was a better musician than Mr. Sherwood. The critic of the stock yards having expressed his opinion, perhaps we ought to confess our ignorance and reverse our former judgment. The man who knows the difference between the grunt of a Berkshire and of a Poland-China is necessarily an authority on musical subjects, which no one ought for a moment to question.

The good people of Shelbyville, Kentucky, wanted a town clock. It occurred to Mrs. L. A. Fowler, teacher of music in Stewart's Female College, that it was fit that the belles of the town and of the college, should be connected with the clock. With characteristic Yankee energy (for she is a Bostonian), she set about the work, and as a result the cantata of "The Haymakers" was given under her direction by the Shelbyville Choral Union, on April 20 and 21, before large and well-pleased audiences. And now the proceeds will bring the clock. A good scheme well carried out.

THE Cremona of Saxony, as Markneukirchen is termed, sends out 200,000 violins every year, of which some 50,000 are manufactured there; naturally these are of all kinds, from the finest Italian violin to the commonest "nigger fiddle." There are, besides, eighty workshops, in which guitars, zithers and bass viols are made; say 1,000 bass viols, 15,000 guitars and 5,000 zithers. Five hundred persons are engaged in the manufacture of bows, of which, on an average, 500,000 are sold annually; from the ordinary beach bow, with which the beginner may learn to scrape, to the highly-ornamented \$25 bow which the solo virtuosi employ.

Mr. H. E. Copper, of Petersburg, Illinois, organized a very successful concert at the Petersburg Opera House, on the 13th of April, at which Mr. Jacob Kunkel was the pianist. We notice on the programme "Bubbling Spring," *Rive-King*; "Satellite" *Alden*; "The Zephyr and the Brook," and "Germans' Triumphal March," *Kunkel*. Mrs. Henkle was the solo vocalist, and Mr. H. W. Ives, of Springfield, played some excellent flute selections. The piano used on this occasion was an Emerson, which proved to be an instrument of unusual power and sweetness of tone. The people were so well pleased with this first concert that Mr. Copper, in deference to their wishes, is now organizing another.

A MOST novel and entertaining concert was given by Lyon & Healy's band of Chicago, at Sycamore, Ills., April 26, the occasion being the sixty-third anniversary of American Odd Fellowship observed by the Grand Lodge of Illinois. Aside from two grand selections by the full band, the programme consisted of cornet, saxophone, xylophone, and bandonion solos, and choice vocal selections. All the numbers were rendered in a most creditable manner and well merited the enthusiastic applause they received. The novel feature of this entertainment was, that every participant plays an instrument in the band, and is an employee of the well-known music house which honors it with its name.

THE Cleveland May festival (second biennial) will be given at the People's Tabernacle on the 9th, 10th, and 11th insts. Mr. Alfred Arthur is the musical director, Miss Fanny Kellogg, Mr. E. Aline Osgood, and Miss Hennings are the leading sopranos, Miss Cary, *contralto*; Mr. Toedt, *tenor*, and Myro, *W. Whitney basso*. There is to be a chorus of 30 voices and an orchestra of fifty pieces. Miss M. S. Wright is to be the organist and pianist. The programmes of the concerts are evidently intended to please as well as to instruct, for, while they are of a high character, they are not of the *bore-ome* order. Mr. Arthur, by the way, is evidently not a Wagnerian, for there is not, in all the five concerts, one single Wagner selection. Handel, Beethoven, Mozart, Mendelssohn, Schubert, Schumann, von Weber, Gluck, Mehul, Halevy, Berlioz, Thomas, Gounod, Rubinstein, Moskowski, and other first-class names are, however, given a due prominence.

## ALL ABOARD FOR CINCINNATI!

THE Cincinnati May Musical Festival, which occurs May 17, 18 and 19, will be the most interesting musical event of the year in all the West. All who can, should attend. We are happy to be able to announce that the Vandalia Line (St. Louis office, 100 N. Fourth St.) will issue round trip tickets from St. Louis at \$14.00, good going from May 15 to 18, and good to return up to and including May 20. They will also make rates of one and one-third fares for round trip from all coupon stations. Our many friends in St. Louis and along the line of this deservedly popular road should not fail to avail themselves of this liberal offer.

By sending two subscriptions by the 1st of July you will secure for yourself one of Kunkel's Pocket Metronomes, worth \$2.00. For full particulars, see page 232.

THE Faculty of the Boston Normal Musical Institute is composed of teachers of great experience and culture. It is a rare opportunity for the study of music in its various forms. There will be more than 150 lessons given, also concerts, lectures, etc. See advt. in another column.

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Jones—Yes. Why?  
Smith—Who is that fellow who leads the band?  
Jones—You mean the orches ra.  
Smith—Yes, if half a dozen men constitute an orchestra.  
Jones—They do there, and the leader is a fiddler.  
Smith—Then why don't he fiddle? He might do some good then!  
Jones—He's afraid it would be beneath his dignity. If on some evening no one should report but the base drum, he would beat time and let the drum play the music.  
Smith—Think I'll apply for a "posish" as leader of a theatrical orchestra. But, come to think of it, I don't know anything about music.  
Jones—Well, that's not at all necessary.

### SCOTCH PROVERBS.

**Y**E'RE maister o' yer ain words; but, ance spoken, yer words may maister you.  
God never sen's mouths, but He sen's meat for them.  
He that teaches himsel' has a fule for a maister.  
Raise nae mair deils than ye're able to lay.  
Naething should be done in a hurry but catchin' fleas.  
Sharp stomachs mak' short graces.  
There was ne'er eneuch whar naething was left.  
Bend the back to the burden.  
Be a fiend to yoursel' and sae with ithers.  
Better be alane than in ill company.  
Do the likeliest, an' God will do the best.  
Every man kens best whar his ain shoe binds him.  
Fear God an' keep out o' debt.  
Fules make feasts, an' wise men eat them.  
"An' wise men mak' proverbs, an' fules repeat them."  
Fair words ne'er brake a bane, foul words may.

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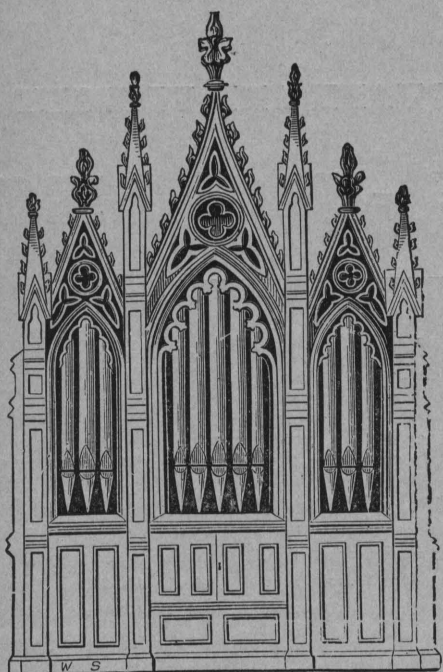
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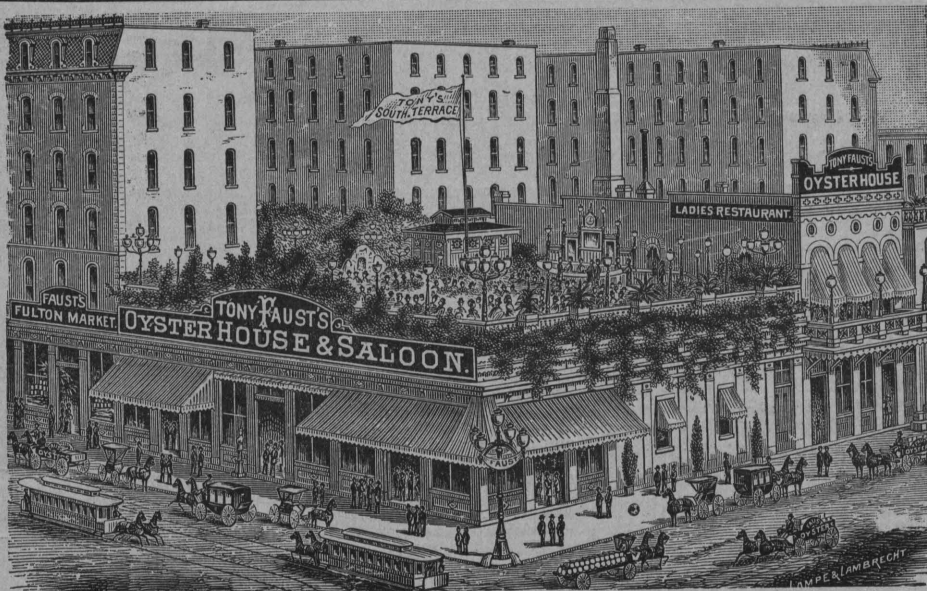
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